"An Actor and a Man," by Jno. Lynch

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White, N. Y.

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THE NEW YORK DRAMATIC MIRROR

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AN ACTOR AND A MAN

Was E. L. Davenport the Greatest American Actor?

By JNO. LYNCH

There has always been a diversity of opinion who was the greatest American Actor. Out of curiosity the Editor of THE MIRROR one day asked David Belasco whom he considered the greatest American player. He reflected a few moments, then said "All in all, I should say E. L. Davenport."—Ed.]

FAME is a most unsatisfactory hatter. No matter how worthy the head upon which it is placed, the laurel wreath has an uncomfortable habit of tumbling off. Many a man has died secure in the faith that his reputation would endure, and posterity has wasted no time in relegating him to the shades of oblivion. Moralists and philosophers take keen delight in drawing lessons from this fact. To the ordinary individual the reason for it is hard to determine. It is by no means the most deserving who are remembered the longest.

Fifty years ago it was generally thought that E. L. Davenport had placed his name on the scroll of the earth's great ones along side that of Junius Brutus Booth and Edwin Forrest. Their reputation endures while Davenport is hardly more remembered than James E. Murdock or McKean Buchanan. And he well deserved a kinder fate.

Davenport was truly a great actor and, more than this, he was a gentle, well loved man. Selfishness was a fault unknown to him. Even in the days of his greatest prominence he was always willing to assume a subordinate position himself if, by so doing, he could give one of his supporting actors a chance to prove his worth. The result did not always salve the vanity of the novice. Davenport's genius had the quality of shining forth even in the most insignificant role.

Even in that far away day the English actor was somewhat of a thorn in the flesh of his American confrere. As a matter of fact, he was rather more in evidence than he is at the present time. Our literature was almost entirely English, and the Anglomaniac was abroad in the land. This was particularly so in the South and in New England. To be sure, New York was then, as now, more or less cosmopolitan. For this I think we should all feel grateful to the great city. But, in the days before the war, even New York attached rather undue importance to the English hall-mark. Of course, the great West was practically an undiscovered country in those days.

Davenport, of all men, might have been excused if he had abated in some degree his vigorous Americanism. He had acted in England with great success. He was one of the very first American actors to do this, and he certainly won on his merits; for most Englishmen looked upon Americans as barbarians, neither very pure nor very simple. In fact, their prejudice was intense, and it almost required a surgical operation to make them discover any merit in us. But Davenport forced their applause. His genius was of the quality that knew no nationality and would not be denied.

His triumph did not, however, make him forget his own land. He turned a deaf ear to all suggestions of expatriating himself and joyfully came back to the long journeyings, the miserable hotels and inadequate theaters that then made up the life of the American player. Of course, he must have felt great satisfaction at his success abroad, but it did not lessen his modesty in the slightest degree, nor make him less appreciative of the merits of his own land. Should not the memory of such a man give a fillip to the too often jaded patriotism of his countrymen?

An anecdote used to be told of Davenport's visit to England. It seems that a particularly obnoxious specimen of the insular Briton took it upon himself to criticise the American actor's pronunciation of certain words. Davenport took the reproof in good part and only rejoined that he spoke the words in the way accepted by the best American usage.

"American!" scoffed the Britisher, "What do you know in America about the English language? Don't you know that it is our language; that we alone have the right to pass judgment upon it, that it has been our tongue for hundreds and hundreds of years?"

"Indeed?" said the actor calmly—Davenport was always calm—"what a pity it seems that, in all that time, you have not learned to pronounce it."

Another story used to pass current to illustrate the ability of Davenport to protect himself against unwarranted insult. Davenport maintained a country home at Canton, Pennsylvania. It so chanced that a traveling revivalist of the worst type started a series of meetings in the neighboring town of Towanda. Of course, the stage could not escape the vilification of this charlatan, and as Davenport was the only actor in that part of the world, he was selected as the particular mark for the extraordinary adjurations of the preacher. Many of the actor neighbors resented this, but Davenport himself ignored it all until one day the revivalist went so far as to attack some of the younger members of his family. Davenport was devoted to his children, and his anger was aroused. The next day he sought out the preacher and told him that he could not permit the matter to go further, that he felt justified in protesting against being made the mark of pulpit slander, and that, if the offense were repeated, he should hold the sensation monger strictly to account. In fact, it cannot be denied that Davenport rather more than hinted at a public horsewhipping.

Delighted at this opportunity to advertise himself the exhorter assumed a Pecksniffian air of humility and whined out: "I am but an humble follower of the Lord, a weak vessel willing to be broken. I should look upon a horsewhipping at the hands of one who follows your wicked calling as a crown of glory!"

"Would you so?" asked Davenport somewhat grimly. "Well, I shall make it my business to attend your meeting to-night and, if I hear one word said about myself or my family, my advice to you is *to get ready for the coronation!*"

To speak of E. L. Davenport without mentioning his wonderful daughter, Fanny, would be an omission not to be thought of. I think that few will disagree with me when I assert that Fanny Davenport was one of the best, of the many good and true actors our stage has known. We all have reason to be proud of her. And her success was not a matter of chance. She had the advantage of her father's advice and counsel before she entered the great training school of Augustin Daly's company. Where could any young woman, no matter how conscientious, gain such an experience nowadays? Admitting that the stage has improved in many ways, I do not think that it can be denied that those times of rigid discipline and earnest study are over and done with. How much this is to be regretted I leave for wiser minds than mine to determine. In some ways it is more agreeable to live in a frivolous nation. I am not one of those who thinks that nothing is intellectual unless it is stupid and hard to understand.

I confess that I wish Fanny Davenport had not given so much of her time and talent to those lugubrious melodramas of Sardou's. At best they were stupid affairs. Of course she had the great example of Bernhardt, but even Bernhardt sometimes makes mistakes. What weary wastes of words they were; and, how on earth did we manage to sit through them? I would make an exception in favor of "Fédora." I doubt whether I should enjoy it now, but in its day it seemed a very good play.

The last time I saw Fanny Davenport she was looking worn and tired.

"You are working too hard" I said to her.

"Never!" she replied, "No work is too hard if it is good work. That is the thing that counts."

"But if we kill ourselves with work—" I urged.

She smiled rather sadly, "What does it matter?" she said, "Surely, it is a mistake to sit down and wait for death to overtake us. And, after all, most of us would be quite willing to die, except for the fact that we have grown so used to living."

A worthy daughter of a worthy father. Their names may be seldom mentioned, but they did not live in vain. They loved the stage, and they were honest with their art. What they did they did well, and—what is far more important—they never thought that they had reached the zenith, they never stopped trying to do better. It was worth while!

MADAME CRITIC

MRS. VERNON CASTLE has set a precedent in dancing which is visible each morning after a new musical production when some unknown dancer is praised for her grace and beauty and compared as to talents with Mrs. Castle. The world is at present full of replicas of Mrs. Castle, and yet there seems to be room for all of them, and the original winner of our admiration skips lightly across the stage, as if she hadn't the slightest idea that she had stirred up something which will require several seasons to settle, for after the Mrs. Castle craze has died a natural death on Broadway, the circles spreading from the original pebble in the puddle will extend, so that "she is as graceful as Mrs. Castle," will still enable dancers to have a vogue in the hamlets which have just learned the name.

How is it we never hear any unknown aspirant for dancing honors compared with any but the young woman with the bobbed hair and the raucous voice? The first time I heard Mrs. Castle speak I received a shock, similar only to one occasioned by hearing a female impersonator release his football notes. The change was too sudden and I wished he hadn't spoken. So with Mrs. Castle. Such a dainty vision in costumes which required much thought to bring to perfection, and then—she spoke.

I felt like saying, "Please Mrs. Castle, keep on dancing." The replica Mrs. Castles dance like Mrs. Castle, wear their hair like Mrs. Castle and have their dancing frocks made like hers, but I'll wager not many of them can speak like her, although, I must say, most of them haven't reached that degree of prominence where they are privileged to open their mouths except in order to smile. Why, oh why, don't the patrons of the newcomers in the fox trot field originate new fashions of wearing the hair, new dresses, anything but the Castle modes?

They are going to kill the goose that laid the golden egg by offering too many competitors, and it seems a shame. Mrs. Castle's gowns worn on the opening night in the bang-bang musical affair on Forty-second Street were certainly revelations of the dressmaker's art, and occasioned more discussion between acts than most of the acting I have seen recently; but since they were fashioned for Mrs. Castle and made popular by her wearing, it would seem that other dancers would respect the fact that she had made them her own. But no; wherever one goes, there skips another Mrs. Castle, all except the face and voice, until one feels like protesting, "for Heaven's sake! give us another type, can't you?"

And yet all these young women are pretty and charming and win our applause. No doubt, had they discovered the modern dancing world first, their names would have been as famous as that of Mrs. Castle, but Fate willed it otherwise.

By the way, why is it that we do not hear of male dancers being compared with Mr. Vernon Castle? Not in a single instance can I recall such a compliment being bestowed on any professional. Is Mr. Castle so unique in type that he can not be imitated? Here is food for thought. The stage teems with lithe and nimble-footed young men, but no one exclaims, "He's another Vernon Castle." Mr. Castle still holds the lead in popularity and in thinness. I hope he will be able to keep his skeleton lines, for the whole theatergoing public would resent the acquisition of even five pounds, since they would deprive us of just so much hearty laughter. Think what a calamity it would be if Vernon Castle were to *take on* and Marie Dressler were to *take off* fat at the same time. Wow! Somebody would begin a series of articles headed, "What ails our stage at the present time?"

In "Nobody Home," the latest musical comedy at the Princess, there appears a dancing team, Clarke and Tod, which is one of the bright spots of this particular attraction. It is said that Miss Clarke was discovered by Miss Marbury, the play agent, who upon noting her grace in the amateur dancing contest on the Strand roof, remarked, "I have found another Mrs. Vernon Castle." That sealed the good fortune of the unknown girl, who proved to be a native New Yorker living with her parents on Washington Heights. Miss Marbury lost no time in offering her an engagement in "Nobody Home," which she was delighted to accept. Then, Quentin Tod was sent for and came all the way from San Francisco. The two are admirably suited to one another as to size and grace, and no one would ever suspect that they hadn't been dancing together for years. Their "Military Dance" is quite novel in this era of novelties, and Clarke and Tod have established themselves as favorites who will have no difficulty in securing engagements in the future.

The story of "Nobody Home" could easily take a spring tonic, but the music is pleasing, and at this season of the year audiences are disposed to be a bit lenient—so I gathered from the comments of the regulars. The sister of a prominent critic said that she enjoyed every moment of it. "I do not go to the theater often enough to be satiated with entertainment," she said. "You regulars become so expert that you demand that each new production surpass the others. My brother, for instance, has just said that he finds 'nothing to it' in this production; but I must say I can not agree with him. If anything, I am tired of the overburdened musical comedy."

"Overburdened?" I inquired.

"Yes, overburdened with music, stage-settings, extravagant costumes, show girls and lights. This play is simple, restful and delightful."

Just then the critic himself joined us.

"What do you think of it?" I asked. "Your sister likes it."

"Yes, I know, but you see she doesn't go to the theater as often as I do. It's entirely too primitive, I think. The music is pleasing, but why will they insist upon making an actress the lure in the plot? I am so tired of actresses as lures, aren't you? Then, there's that silly ass of an Englishman. I am so tired of the silly ass type. Can't they give us some other sort of English comedian? And why should the silly ass carry an apple around in his pocket and expect people to laugh at that?"

The critic was probably right about the apple.

Won't someone kindly tell me why is an apple supposed to furnish comedy? For the life of me I can't imagine. I can easily understand why it should figure seriously in a triangle drama, since it set the precedent in the Garden of Eden, but as comedy—the spectacle of a character munching apples never could extract a single laugh from me—perhaps I have no sense of humor. I have always considered the apples eaten by Audrey in "As You Like It" just so many unnecessary propa.

But to return to Mr. Lawrence Grossmith who plays the silly ass in "Nobody Home." I agree with Nigel Barrie who defended the actor by saying, "But, he's so different from all the others."

That is perfectly true. Mr. Grossmith plays the silly ass differently. He gives the character a charm which kills its stupidity and makes it fascinating. In my opinion, Mr. Grossmith plays the only silly ass of modern times who is really attractive. All the others have seemed so impossible to me that I felt angry because the heroines should do anything but throw something at them instead of encouraging them in a heart-breaking passion. I hear that George Anderson, Fritzi Scheff's husband, retires, and I think Nigel Barrie is just the man to fill his place. I am going to peep in at the Princess soon in order to see how Mr. Barrie gets along as a society dancer. Mr. Barrie, who combines both the society and the dancing, should be ideal in the role.

As for the costumes in "Nobody Home," built by a Fifth Avenue firm that gets a dollar a stitch for everything it makes for people not on the stage, there was one smoke-tinted, over baby blue, dancing costume, however, worn by Miss Clarke, which was extremely artistic, although made along lines worn by Mrs. Castle earlier in the season. In her color combinations in black, green, red and gray applied to walls and furnishings, Miss Elsie De Wolfe boldly transplanted us to that fanciful land described as Cubist or Futurist, or whatever the imagination cares to call it. Baskets of fruit were painted upon the walls of the actresses' parlor, salon, drawing room, music room, or whatever the place was. It was not a dining room. Very pretty, but very revolutionary for a nation of such conservative taste as ours. It was in this act Mr. Grossmith brought forth the apple from his pocket.

Adele Rowland made her usual hit without delay. New York likes the twinkle in her eyes and the dimple in her cheek.

MADAME CRITIC.

White, N. Y.

QUENTIN TOD AND HELEN CLARKE, WHOSE DANCING IS A BRIGHT FEATURE OF "NOBODY HOME."

THE BLUE LAWS

Polly Prim came to town to perform on the stage. Her play and her costumes were hardly the rage. She was clean in her life and clean in her art. The hide of the hypocrite her play made to smart. 'Twas the Sabbath in Spring when Miss P. came in. She was hungry and worn and her form was thin. "For a restaurant, folks!" to her troupe she cried; and the door of the Busy Bee vainly she tried. "Enter not here!" was the sign she read. "Know you not that the Blue Laws the Brothers have spread? Neither mortal nor beast today shall be fed." "I famish!" cried Polly. "My blood on their head!" She sat on the curbstone, poor little girl, full weak and exhausted, her brain a-whirl. "O foolish old town, the Lord's day was made for man, not man for the day," she said.

Sally Slim, of the company, the bride of a year, rashly her baby coach tried to steer, wherein, pink and white with bright gold hair, lay, crowing and kicking, her husband's heir. "Whoa-ho!" the voice of a stern Brother cried. "Away with dat carriage, you stupid bride! Shamokin permits not dat vehicles stir on de Sabbath day which calls to pr'yer." He seized the go-cart and shook it well, and the gold-haired baby began to yell. "Go to, long face!" cried Mistress Slim. "Of the old boy Satan you are a limb! If your mind was broad as your face is long, you would help me to sing my boy a song. Religion like yours doth the Sabbath fence. What you need is a little common sense. The Bible you hold across your knee; but 'tis in your heart it ought to be. You've gilded a halo about your brow, where a big fool's cap should be, I trow."

Then a sob and a groan bowed Sally's head. Sweet little Polly Prim was dead. For her hasty end we sought the cause, when the answer was given: "Shamokin Blue Laws!"

WILL W. WHALEN.

SOON after the outbreak of the war London and Paris began to banish German opera from their theaters. Berlin decided not to banish Shakespeare. Germany presents more Shakespearean performances than all the English-speaking nations together.

Personal

ATWELL.—A feeling of genuine loss went around the Rialto when it was suddenly announced that Ben H. Atwell had resigned as press representative of the Hippodrome. We had been accustomed to regard Mr. Atwell as integral a part of the big playhouse as the

MISS CLARA BLANDICK.

tank and the mermaid ballets. That the Hippodrome, known throughout the length and breadth of the country, has become the most popular playhouse in America is largely due to Mr. Atwell's effective publicity. Combining a charming personality and a genius for diplomacy with an unbounded capacity for hard work, he can be truly called a born publicity agent. Though he has not divulged his plans, it is likely that he will accept the directorship of a newly established syndicate of newspapers. Mr. Atwell's long training in the journalistic field—he was successively legislative correspondent of the Chicago Daily *News*, political editor of the Chicago *Examiner*, and city editor of the Chicago *Journal* before entering the theatrical business—should crown his efforts with great success. Mr. Atwell has been succeeded at the Hippodrome by John P. Toohey.

BLANDICK.—The press reviews of Owen Davis's new comedy-drama, "The 'Fraid Cat," which was produced at Wilmington last week, give most flattering praise to Clara Blandick in the leading role. An excellent cast was assembled by William A. Brady, who made the production, and the *News*, of that city, declared that "Miss Blandick gives the most finished performance which has been seen here for many a day. She does some really splendid work and does it so naturally that it does not appear to be acting." Miss Blandick will be recalled with pleasure for her delightful comedy impersonations with May Irwin last season at the George M. Cohan Theater. Mr. Brady expresses high hopes for the new play.

DOUGLAS.—Lieut. Douglas H. Garden (Henry Douglas), who was a prisoner of war in Germany, was promoted to the rank of Captain and mentioned in Sir John French's despatches of February 17, for distinguished service in the Battle of Ypres. This mention referred to engagements about October 30 or 31, 1914.

EDESON. — Robert Edeson is the latest leading player to receive a legacy. From an uncle, William Henry Edeson, who died last December without leaving a will, he has inherited property valued at $100,000. Part of the inheritance includes rich lands in Louisiana. Mr. Edeson lately left the cast of "Sinners" to appear in motion pictures.

KLEIN.—Charles Klein sailed Saturday on the *Lusitania* for England after a short but profitable visit in this country, during which he delivered the manuscript of a new play for Julian Eltinge called "Cousin Jane," completed the manuscript of "The Guilty Man," and finished the dramatization of Montague Glass's "Potash and Perlmutter" stories.

SAINT-SAENS.—Camille Saint-Saens, the French composer, sailed from Bordeaux on Saturday for New York on the steamship Rochambeau. He will go to San Francisco as the first delegate of the Franco-American Commission for the Development of Political, Economic, Literary and Artistic Relations to appear in a course of lectures arranged for eminent Frenchmen by the commission at the request of the French Government. Though eighty years old, the composer leads an active life.

TOBACK.—Hannah Toback, an unusual child actress, will play two important roles in the plays to be given by the Gamut Club at the Candler Theater on the afternoon of May 10, Tintagiles in Maeterlinck's "The Death of Tintagiles," and Gertie in Anne Moore's "Self-Defense." Hannah has wonderful copper-colored hair, a pale, serious face and an exquisite voice that has the strength and timbre of maturity, though she is only twelve. Grace Fisher, who is producing the Gamut Club plays, found her when she was seven on the East Side, and under Miss Fisher's direction she played a tiny part in a play produced at the Belasco Theater April 8, 1910. The following Winter Miss Fisher called upon her to play a longer part. The next thing she heard Hannah was playing in Yiddish with Mr. Thomashevsky, and since then she has been a regular feature of the Yiddish stage. She was born in New York, but her parents came from Kieff.

NO PLACE FOR A MINISTER'S SON

Dick studied in college a doctor to be. In drugs and in doping he won a degree. But at desk he was better than patient beside; most of his cases successively died. So then he went into the pulpit.

Sal wrote for the papers squibs sober and gay. Her 'scripts were returned or used without pay. She found that her boy's college debts every day grew bigger and bigger, and blocked up his way. So then she went into the pulpit.

Bob's name in electric bulbs studied Broadway. As a vaudeville "nut," the T. B. M.* could sway. He danced and he sang and was ever a scream till he fell off an auto and busted his bean. And then he went into the pulpit.

Winn was pretty and sweet, with a wealth of gold hair; but she married a man who proved quite a bear. Her bills he returned till she felt like a dun; so soon twain were made where before was but one. And then she went into the pulpit.

"Butch" pitched for big leagues with big success. What his salary might be the fans only could guess. But a virgin in tango he attempted to swing, slipped, fell at her feet, and busted his wing. Then he struck out for the pulpit.

Peg's fortune was founded on womanly pride. Hats did she trim for widow and bride. But she drank typhois "bugs" of an eye-pinching kind; got out in

White, N. Y.

MISS RAY BEVERIDGE.
The American Actress, as a Red Cross Nurse, Now Lecturing on the European War.

the Springtide, alas! color-blind. Then she plumed up for the pulpit.

Tom studied Theology long years through. The Bibles and Fathers he thoroughly knew. His language and gestures were both without flaw; yet preaching religion he never could draw. So then he went out of the pulpit.

WILL W. WHALEN.

SARDOU'S conception of the function of the stage was not "the solution of psychological problems, but the presentation of life and action and the delineation of character."

* Tired Business Man.

POPULAR MANAGERS

William H. O'Neil has been appointed manager of the Palace Theater at Manchester, N. H. Mr. O'Neil is well known in the theatrical world having managed theaters in Boston and Newark, N. J. He also conducted on the road "Lottery Man," "Paid in Full,"

WILLIAM H. O'NEIL,
New Manager of the Palace Theater, Manchester, N. H.

and others, and managed the Summer theater at Lake Massabesic near Manchester for the Joseph Flynn Amusement Co. The new manager is well and favorably known in Manchester and has many friends. The Palace is a new theater and is strictly fireproof.

J. J. MAHONEY.

THE PLAINT OF THE DRAMATIC CRITIC

If you boost a play you are favoring a friend in it.
If you roast it you are peeved at some member of either company or the producer.
If you are lukewarm you don't understand it.
If you are pleased you forget you are a critic.
If you are bored you have an axe to grind.
If you commend it highly you are gushing.
If you are satirical you are aping G. B. S.
If caustic you are copying A. D.
If you laugh at it you are a cynic.
If you laugh with it you are an unappreciative cuss.
If you smile at a break you are supercilious.
If you don't mingle with theatrical people you are a grouch.
If you do you are currying favor.
If you wear glasses you are a poseur.
If you refuse to give an opinion at the end of the first act you are waiting for someone else who is more enlightened to inform you whether it is good or not.
If you make notes you are a novice.
If you do not you depend too much on memory.
If you share your seats with someone you are not in a position to give an unbiased report of the play.
If you don't you are stingy.
If you leave before the final curtain, to "make" the first edition, you haven't given the play a fair opportunity to make good.
If you are quoted in the advertisements you are writing for exploitation.
If you arrive at the theater early you are timid.
If you arrive late you are striving for effect.
If you haven't read a book of a book-play you are stupid and behind the times.
If your critiques are lengthy you get the blue pencil.
If the third act fails to register a thrill in you your nerves have atrophied.
If you are impressed with a melodramatic situation you are still in your childhood or have returned to it.
If you are particularly severe to any one manager's productions you are refused admittance to his theaters.
And if you miss an edition—you are FIRED!

LOUIS W. CLINE.

GEOFFROY, the French critic, defined melodrama to be "an opera in prose, which is not sung but merely spoken, and in which music discharges the duty of a valet-de-chambre, her office being simply to announce the actors to an audience."

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THE LAUGH IN VAUDEVILLE

THE nonsense dialogue in vaudeville, without which vaudeville is incomplete, is of ancient vintage. If we remember the story correctly it was first called old-time turns. It was a feature of the music halls, according to a veteran, sixty years ago. When it went out of business is not certainly known, but it came back with the vaudeville of to-day.

It is interesting as well as curious to know that, notwithstanding its age, this type of nonsense was not known to the natives of Australia until a comparatively recent date. An oldster on that Island who went out there from London asked permission of a manager to bring it out in the habitat of the kangaroo. The result was instant success. The new generation took to it vociferously and cried for more. In Melbourne, we are so informed by a correspondent, it is considered a novelty. And yet the present population of Australia is considered progressive.

In view of this curious condition we venture to recall for the benefit of our own generation the origin of old-time turns. In the music halls of long ago a chairman sat in the stalls with his back to the stage. A mirror stood before him. By watching this he saw what the entertainers were doing. The chairman announced the turns and did it in such a way that he started the applause. The entertainer soon found it essential to cultivate the good will of the announcer. If he were in disfavor the announcer called the entertainer's turn in such a matter of fact manner that the turn fell flat. Thus the announcer was the maker or destroyer of reputations. It is further recalled that the reputation of the entertainers of the days mentioned was more likely to be measured by the number of visits made with the announcer to the pub. house than on merit. The more ale taken by the announcer, the more fetching his announcement of the turn.

One of the earliest turns of that day was the song and dance based on the quatrain which was in vogue "when we were twenty-one," or before, "Love Amongst the Roses." The turn was made by a man and woman who danced to the right and then to the left and then to the center of the stage again where they sang the verse beginning

I was seated in the garden
Where the little butterfly reposes.

Would you believe it?—this has been revived in Australia. If, geographically, Australia is West, the funny vaudeville team of to-day should lose no time in heading that way.

GOOD NIGHT, JOHN BUNNY

IT remains to be seen whether JOHN BUNNY on the screen will continue to please picture patrons, now that he is dead. Wherever the light of his countenance as it was brought out by the camera shall be seen, of necessity regret will follow that he who lived to please and amuse others is no more. This is the penalty of doing good. But it is the immutable law. The lesson of a life like that of JOHN BUNNY is this—that he did not play a part to the screen simply to make others laugh, but because it was his nature. The elements were so mixed in him that they would have made rifts in a stone wall if a camera had never been heard of. Most of us can be gracious when there is anything in it to tickle our vanity or make our purses bulge. Nobody knows with certainty whether, if JOHN BUNNY had been puzzled with the problem of the next meal, or, like Richard III had been forced to ask "where to-morrow?" he would have been able to be the stepping stone for others to sunny vistas. But his every day warrants one in believing that, if anybody could have made the wolf turn tail and vamoose, JOHN BUNNY was the man. And it was not for JOHN BUNNY that he did this, but for others.

It was the woman who broke her box of precious ointment for another for whom the Saviour of men said that her act would be spoken of as a memorial for her wherever the Gospel should be preached. The death of no one on or off the stage has elicited so much gentle comment and regret as the death of JOHN BUNNY. The best of it is that in his case the good he did was not held back from him. He heard of it while he was here, and he knew it was sincere. The more he realized that he was a contributor to the pleasure of others, the more he did to merit it. If there ever was anyone who did not weary of well doing it was this man whose death came at the season when the harmonies of nature are in sweet accord.

BY a regrettable error, a misprint made it appear that DELAVAN HOWARD was the author of the recent article in THE MIRROR, entitled "Author vs. Actor." It should have been MR. DELAVAN HOWLAND.

NEWS STORY OF THE WEEK

When Billie Burke "Cried Her Eyes Out"

The unfolding glory of Spring was brightened the other day in Lincoln, Nebraska. Wherever you are to-day stop and look at the picture. There stands the Nebraska Orthopedic Hospital. In one room a bevy of crippled children. One of them, Hedwig Norskov, a little girl who is denied by her condition from romping in the open, a girl with artistic gift, had made a portrait of Miss Billie Burke, which she sent to the clever and popular actress. Some time after the incident Miss Burke, bound West in her travels, stopped off at Lincoln, to fill a date. As soon as she arrived she went out to the hospital and called on Hedwig Norskov. It was an event in the life of the crippled child. After a visit to the cripple Miss Burke gathered the other little cripples about her and entertained them with a chat. When Miss Burke left the hospital an order for a box at the theater whence she played that afternoon was handed to the head nurse, and when the theater opened a bevy of little ones was in the box, each with a big bouquet, the gift of Miss Billie Burke. After the play Miss Burke ordered a Victrola sent out to the Hospital for the entertainment of the children who are patients there. After Miss Burke's visit to the hospital, she said in telling about it, "I cried my eyes out as I left those children." Somewhere in the Better Land a new page was opened that day, and the Good Angel wrote therein the name of Billie Burke. You have got to believe this.

PLAYS FOR STOCK

Eleanor Gates Breaks a Lance in Behalf of More Equitable Royalties

[Since she announced the release of her farce, "We Are Seven," for stock, Eleanor Gates has received letters from three agents, assuring her that, if given the handling of the play, they would be able to get results satisfactory to her. In reply she sent the following letter, which will be of interest to a considerable number of MIRROR readers.—ED.]

To judge from the last *Bulletin* of the Dramatists Society, the playwrights in that organization are inclined to the conclusion that the course they have followed heretofore when letting out their plays in stock has some very serious defects. In the past, in the majority of cases, they have authorized the asking of the very highest royalty that the traffic would bear, with the result that, each year, the plays of many of them have been given only a few times—then shelved for the rest of the season. Whereas, at a figure somewhat easier for the stock manager to meet, their plays would have been produced more frequently.

For instance: A woman playwright who has two successes to her credit, said recently that one of her plays (and her best), had been given in only four houses in the past twelve months, she named the sum exacted in each case. It was large in proportion to the town in which the play appeared. Which explains why her play has been occupied mainly in gathering dust.

Stock conditions have changed enormously since the advent of the "movies." But there have not been changes to correspond in the letting of plays for stock. And managers who are paying high prices for plays and offering entertainment at 25 cents up, must compete with picture houses that start their prices at 5 cents.

But the competition is not always one of price only. I asked the wife of a Western mining engineer about the stock house in her town. "Well, I don't go often," she admitted. "You see, the stock house hasn't anybody that's really well known; and at the movies we can pay two bits and see a big star."

So for the very artists who have gone into the "movies," the pictures are, to some extent, proving something of a boomerang! And as for the manager, if he is to have a fair season, he must get "names" that can hold their own with the "big" ones on his neighbor's screen. Higher-priced artists—another reason why the matter of stock royalties needs adjusting.

Well, "I Did Not Write My Play to Fill a Shelf Up," so I am letting "We Are Seven" out on a percentage basis only. I believe the percentage basis is the only fair basis—as opposed to the present system of arbitrary charges of lump sums. If a play goes big, the author fares well; if the play doesn't go, the author bears part of the burden of failure. On the percentage basis, the managers, having a better chance to come out ahead, would (some declare it) open more houses. This would call for more plays. The number of stock houses larger, more artists would be employed. And everyone would profit—the agents, too. For there is more money in handling a play ten times at $100 than there is in putting it out two times at $350.

This is the stand now being taken by the dramatists, as outlined in their last *Bulletin*. If only you agents would co-operate with us! You of all concerned would be most helpful in bringing about a new order of things. And by so doing, you would commend yourselves powerfully to the stock managers, to the authors, to the "profession," and to the public.

ELEANOR GATES.

May 2, 1915.

MARRIED

Miss Adelaide Wagner, of Philadelphia, a former leading lady with a stock company, was married to Fritz Ulrich, a well-known musician, of Wilmington, Del., Monday, April 26, in Philadelphia. Mr. Ulrich is a former pupil of Fritz Kriesler, and has played with a number of symphony orchestras, among them being Damrosch, Victor Herbert, and the Philadelphia Symphony Orchestra. The newlyweds are at home in Wilmington.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

FRANCES BROWN, New York.—For Peggy O'Neil's address, write to Oliver Morosco, New York city.

M. M. F., New York.—Theodore Friebus is playing with the Academy Stock company, Haverhill, Mass. Do not know Miss Knowles' nationality.

H. A. A., Boston.—The address of Selwyn and Company is 1451 Broadway; that of the American Play Company is 33 West 42nd Street.

P. J. SMITH.—Charles O. Bassett is teaching and composing in New York city. He also accepts short engagements in concert and opera. His studio is at 2 West Sixteenth Street. His songs and choruses are published by Luckhardt & Belder, 36 West Fortieth Street.

C. R. PUTT, Youngstown, O.—Among the plays in which Harrison Ford has appeared are "Strongheart," "Glorious Betsy," "Ransom's Folly," the Princess playlets "Fear," and "Any Night." He has also played engagements with leading stock companies, including Poli's company in Baltimore and the Elitch Garden company in Denver.

EDW. R. VORNDRAN, Pittsburgh.—"White Magic" was a three-act comedy. The following cast appeared in the play: Gertrude Elliott, Julian L'Estrange, George Le Guere, Ruth Chester, Florence Brian, Susanne Sheldon, Alexander Scott-Gatty, Ben Johnson, Charles Dowd, Suzanne Perry. The scenes were: The Studio; Outside the Studio; the Terrace; and the Hotel.

CONSTANT READER, Toronto.—To print the casts of all the plays you ask for would consume hours of work and require a column of valuable space. THE MIRROR is always glad to accommodate readers, but it must draw the line on printing half a dozen long casts. If there is one play in which you are more interested than others we will give you the cast.

READER, Boston.—We have seen the reference to the belief in some quarters that the late Eben Plympton had another name, but this is not probable. He was born in Boston, the son of Elizabeth Priscilla Williams and John Bradlee Plympton, and his first employment was as a bookkeeper in the office of the Boston *Post*. He made his debut at Stockton, Cal., in 1871, and never was known by any other name than that of his parents.

B. H. L., Rochester, N. Y.—"The Boss" was produced at the Astor Theater, Jan. 30, 1911, with the following cast: Henry Weaver, Howard Estabrook, Emily Stevens, Henry Sargeant, Kenneth Hill, Holbrook Blinn, H. A. LaMotte, Ruth Benson, John M. Troughton, J. Hammond Dailey, Wilmer Dame, Frank Sheridan, Bella Paul, Rose Wincott, Miss Celia, Frank Julian, James Macdonald, H. G. Weir. (2) "The Sign of the Rose" was produced in vaudeville, at the Orpheum Theater, Brooklyn, June 1, 1909, with the following cast: George Beban, Frank Sheridan, Paul Everton, Mary Sheridan, Alice Martin, and Harold Ekstrom. (3) Lorena Atwood played Sergeant Shutter in "The Amasons."

RAY BAXTER, Philadelphia.—A description and review of "The Shadow" appeared in THE MIRROR of Feb. 3 last. Berthe Tregnier has for years been a paralytic, deprived of the use of her hands and feet. She is insanely fond of her husband, an artist. A young physician secretly cures her. One day she appears in her husband's studio and amazes him as one come to life from the grave. There she finds that her husband has had a liaison with her own friend. They have a child, and Tregnier has been on the verge of applying for a divorce to marry the mother of his child. Thereupon Berthe returns home, and, as no one save the physician and the two culprits know of her recovery, she pretends to be still a paralytic so that her husband can get his divorce and legitimatise the child by marrying its mother.

BIRTH

To Mr. and Mrs. Ralph Kellard, well known in stock, a son, the second, at Los Angeles, Cal. Mr. Kellard is with the Auditorium Stock company in Kansas City. Mrs. Kellard was formerly leading woman in her husband's company. Mr. Kellard will join his wife at the close of his season about May 15.

MISS JESSIE RALPH.

Jessie Ralph, who is giving such an excellent character study as Mrs. Biddle in "The Revolt," last season appeared as a German woman in "Help Wanted."

Miss Ralph comes from Gloucester, Mass., of Scotch-American parents, which perhaps accounts in some degree for her clever Scotch, Irish, and German dialect on the stage. She will be remembered in connection with the De Mille farce, "After Five," in which she played an Irish character; Mrs. Joyce, in "The Escape"; Emily Plummer, in James Forbes's "A Rich Man's Son"; and also as Mary, the cook, in "Such a Little Queen." It is nine years since she played her first character role with Blanche Walsh in "The Kreutzer Sonata."

HIGH RATES HIT HILL SHOWS

Manager Declares New Railroad Rates Will Drive Him Out of Business

Declaring that he will be obliged to quit the theatrical business if the proposed increase in railroad rates for traveling companies is approved by the Interstate Commerce Commission, Gus Hill closed the season of ten of his musical shows on May 1, the date set for the advanced schedule to go into effect.

The ten shows affected are five companies of "Mutt and Jeff in Mexico," which have a cast of thirty persons each; three companies of "Bringing Up Father," of thirty persons each, and two companies of "It's a Long Way To Tipperary," with a cast of twenty persons each. In all, 280 performers were employed by Mr. Hill.

"In this particularly disastrous season this proposed rate increase for traveling companies comes with the force of a knockout," said Mr. Hill when seen in his offices in the Columbia Theater Building. "The new schedule, if adopted, will practically abolish the road attractions, and all of the large cities east of the Mississippi will have to be content for their theatrical entertainment upon permanent stock companies. The loss to the railroad companies will figure up into the millions.

"Theatrical men do more to support the railroads than do those engaged in any other business. In my thirty-five years' experience I've spent millions upon railroad fares, and I feel I am entitled to privileges in rates. I do not propose to risk disaster by sending out road companies.

"The one-night stands will become a thing of the past except for those companies using 'tack scenery,' which is constructed so that it may be tacked upon the frames used in the playhouses visited. It looks very much as if the railroads were determined to abolish the theatrical business. But they'll know they've been in a battle-royal before they are through with us."

BOY, PAGE MR. COMSTOCK!

"Wild Thyme," done here as "The Beautiful Adventure," was recently produced at the Comedy Theater, London, proving thereby that it met with the censor's approval. The critics united in declaring it very fresh and not at all suggestive. It will be recalled that the wrath of Anthony Comstock was visited upon the play here which resulted in an inspection by the district attorney's office.

IT IS NOW THE STROLLERS

The theatrical club in Chicago which was formerly known as the Old Friends' Club of America now bears the name of The Strollers. The officers of the club are: Lincoln J. Carter, president; Edward W. Rowland, vice-president; Charles E. Ellis, secretary, and F. E. Davidson, treasurer.

ONLY CABARETS AND NOTHING MORE

Commissioner Bell Decides Restaurant Entertainment Must Be Curtailed So as Not to Compete with Theaters

Theatrical managers have waged a successful war on the cabaret. The opening shot was fired last week when they filed with Commissioner of Licenses George H. Bell a complaint that the restaurants, which pay only the ordinary dance license fee of $50 a year, are presenting such elaborate cabaret performances that they are making serious inroads on the patronage of the theaters, which pay $500. After considerable investigation the commissioner has found the complaint just, and has ordered the impresarios of the restaurants to cut down their entertainments until they are "only cabarets, and nothing more."

When this Parisian form of amusement first invaded New York it was a simple and unpretentious thing. It consisted, for the most part, of rag-time songs of Forty-fifth Street and points neighborly shouted at frequent intervals by tireless blondes. Occasionally some high stepper would whirl in the mazes of a new dance. But in the last year the restaurant keepers, driven by New York's constant cry for novelty, have been expanding the cabarets until, in some cases, they amount to musical revues and elaborate vaudeville.

When the theater men protested, Commissioner Bell put on his soft shoes and his tuxedo and decided to go in seriously for a course in cabareting. He visited a number of places in the White Light belt, and he found that he must needs devour his lobster amid gorgeous scenic effects that would rival the drama and musical comedy in the good old, palmy days before the war. Accordingly he sent for representatives of the restaurants. They came from the Circle, from the Roaring Forties and from Times Square. Men from Healy's, Faust's, and Busty's; men from Maxim's, Wallick's, Rector's; men from festive Reisenweber's; men from Tokio and the Garden swept into the commissioner's office. But they did not conquer. For the commissioner read to them a decision of Justice Duell in the case which Mayor Gaynor brought against Martin's a few years ago, which was in effect:

"A gratuitous exhibition of dancing and singing in a restaurant conducted without stage, scenic effects, or a programme, and intended solely to attract patronage to the restaurant, could not be regarded as a public exhibition requiring a license."

To the syncopated strains of Chopin's "Marche Funebre," the restaurant men trooped back to their haunts, where they are busy devising new ways and means to lure the gullible and unsuspecting public.

FROHMAN'S ACTIVITIES

Before Sailing Manager Forms New Star Combination—To Produce Play by Jones

Before sailing on the *Lusitania*, last Saturday, for London, Charles Frohman announced a new all-star cast venture for early next season to be known as the "Star Comedy Combination."

He also intends to produce a new four-act comedy by Henry Arthur Jones and a new play by Justus Miles Forman, author of "The Hyphen," who accompanies him on the trip.

DEATH OF CLAXTON WILSTACH

Theatrical circles were shocked to hear of the sudden death of Claxton Wilstach, in Boston, on April 26. Mr. Wilstach had been press representative of the Punch and Judy Theater until its closing a week ago, when he went to Boston to take charge of the publicity work of the film "The Birth of a Nation" there. He was a brother of Paul Wilstach, playwright, and Frank Wilstach, formerly press representative of E. H. Sothern. The three brothers first entered the theatrical business in Chicago, and later came to New York, where Claxton was associated with Paul, then business manager for the late Richard Mansfield.

Mr. Wilstach was about fifty years old. He left a wife, a vaudeville actress, who is known on the stage as Minnie Allen.

EDITH THAYER IN LEADING ROLE

Edith Thayer has replaced Emma Trentini in the leading feminine role in "The Peasant Girl." Madame Trentini's contract with the Shuberts having expired. It will be recalled that Miss Thayer also followed Madame Trentini in "The Firefly" after the latter had left the company.

SHUBERT SPRING PLANS

To Produce Lehar Opera, "Endlich Allein" and Farce Called "Wild Game"

Among the Spring plans of the Shuberts is the production of two new Viennese comic operas, "Endlich Allein," meaning "Alone at Last," the music for which is written by Franz Lehar, author of "The Merry Widow," and "A Day in Paradise," with music by Edmund Eysler and book by Leo Stein.

The Shuberts have also accepted for immediate production a new farce called "Wild Game," by Noel Campbell-Springer. Ralph Hers has been engaged for the leading role in this play. Rehearsals have begun of both productions.

ONLY ONE SAN CARLO OPERA CO.

An organization calling itself the San Carlo Grand Opera company has recently appeared in Philadelphia, Pittsburgh and other cities. Mr. Leonard Liebling, editor of the *Musical Courier*, writes to THE MIRROR that the season of the only San Carlo company closed its season three weeks ago, and that any organization appearing under the name is not entitled so to do. Mr. Fortune Gallo, managing director of the only San Carlo Opera company, also warns the public against any company operating under the title of the original company.

"WATCH YOUR STEP" IN LONDON

Rehearsals of "Watch Your Step" have begun in London under the direction of R. H. Burnside, who staged the production in New York. Henry Grattan has made the English version of the revue, and among those who will be seen in principal roles are Joseph Coyne, George Graves, Ivy Shilling, and Dorothy Minto.

BELLEVUE THEATER, ST. ALBANS, VT.

The new Bellevue Theater, recently erected in St. Albans, Vt., by Messrs. H. D. Carlisle and F. S. Bedard, is one of the most popular and beautiful photoplay houses in Vermont. The house, built at a cost of $20,000, is constructed of hollow tile, and is fireproof throughout. It has a seating capacity of 625, and is all on the ground floor, with the exception of a small balcony. The entrance is on the same level as the sidewalk, and is very attractive, with six large plate glass doors leading into a foyer, 30 by 10 feet, with tile floor and six mirror doors leading into the theater proper. The inside decorations are very artistic, with large panels, the color scheme being blue and pink. The ventilation, lighting and heating systems are perfect. The outside dimensions of the theater are 54 by 90 feet. The equipment used consists of two Simplex machines, with a Wagner converter which produces perfect effect with absolutely no noise. The service used is the General Film with Paramount features, and is meeting with satisfaction. The house staff consists of a ticket seller, door attendant, operator, an orchestra of three pieces, and a corps of boy ushers. The new theater was opened July 4 and the proprietors report that the business has been excellent. The efforts to please and the personal popularity of the proprietors have produced success.

GOSSIP

Dallas Anderson has closed as leading man with the Little Theater in Philadelphia.

Joseph Brooks will be general manager of the Lambs Gambol, which starts in New York, May 29.

The Princess, of Ft. Dodge, Ia., closed its vaudeville season May 22. Moving pictures will be given during the Summer.

Rupert Harvey, late leading man in the company presenting "Milestones," has joined the Ben Greet Players as leading man.

Rita Harlan arrived in New York last week after a five-day trip from Seattle, where she closed with "Seven Keys to Baldpate."

Melbourne MacDowell was taken to Bellevue Hospital April 20, suffering from acute gastritis. His condition is not serious.

Lee Parvin has closed a long season with "Peg o' My Heart," and is now in advance of the New York *Sun*-Chicago *Herald* war pictures.

Nathan Cohen has filed a suit for $2,000 against the Century Opera company and the Century Publishing Company for the printing of librettos.

The Chicago Little Theater company opens in Columbus, O., May 10, in "The Trojan Women." Maurice Browne is director of the company.

Wallis Clark will close his season with William Faversham this week and join the company at the Mountain Theater, Hamilton, Ont., for the Summer.

The formal opening of Fred Stone's ranch at Amityville, L. I., was celebrated April 20, when little Paula, Mr. Stone's daughter, christened the place Chin Chin.

The Broadway, the youngest theater in Columbus, O., opened with vaudeville and motion pictures for the Summer, April 25. Comedy will be the rule later on.

Edna May Glover, of Withrow and Glover, was granted an absolute divorce from her husband, Earl S. Winthrow, in the District Court of Oklahoma City April 27.

The colored people of Tacoma, Wash., made unfavorable demonstrations at the appearance of "The Nigger," played at the Liberty Theater, week of April 18-24.

The Shuberts have completed arrangements to entertain in their theaters the 25,000 officers and enlisted men of the Atlantic Fleet during the review in New York.

Leonora Bradley has returned to her country home in New Hampshire after a successful engagement of thirty-two weeks with the Park Theater Players, St. Louis, Mo.

Edith Bland will shortly return to New York after a successful tour in the British provinces. Upon the completion of a tour of America she went to London where she appeared at the Drury Lane Theater.

Harold Johnson, a prominent young society man, has purchased a half interest in the Majestic at Ft. Dodge, Ia., from Tom Murphy. Mr. Legge will remain manager, while Mr. Johnson will act as assistant.

Jack Cohan, press agent with the No. 2 company of "On Trial" has just returned to Broadway from an eight-weeks' trip through New England. According to him business is better than ever before in that section.

Margaret Anglin's festival of Greek plays, which she will present in the Greek Theater at the University of California, will begin with "Iphigenia in Aulis," Aug. 14, continuing with "Electra" on Aug. 21 and ending with the "Medea" on Aug. 28.

Owing to growing activities in the concert field, David Mannes has resigned as director of the Music School Settlement of New York after fifteen years of service. During this period the school has developed from a small local effort to a complete organization taking care of from 800 to 1,000 pupils.

Her contract with the Castles having been terminated, Elizabeth Marbury has signed a contract with Helen Clarke, the young dancer, in "Nobody Home," and her partner, Quentin Tod, whom she will feature extensively from now on. Arrangements have already been made for them to dance at Newport during July and at Atlantic City during August.

The cast of the Madison Square Dramatic Club, which will be seen in "The Dawn of a To-morrow" at the Berkeley Theater on May 6, will include Marian Purdy, Vincent Barry, and Philip Tuite in the leading roles; Alma Adams, Candice Hewitt, Frances Ziegler, George Wettergren, Stephen Kelly, Joseph Ganst, Eric Wettergren, and Albert Marfeil.

GREEN ROOM CLUB TO GIVE MATINEE

The Green Room Club will give an entertainment at the Shubert Theater on Tuesday afternoon, May 18, for the benefit of its building fund. The programme will include Grace George in a new one-act play called "The Wonder of the Age," by Sada Cowan; "Back of the Yards," a new one-act play by R. Sawyer Goodman, with Douglas Fairbanks, Emma Dunn, and others; Wilton Lackaye in "The Bomb," a playlet about the Black Hand, and "The Honeymooners," a one-act comedy by Thompson Buchanan, with Alice Brady, John Cromwell, John Willard, and others.

TO GIVE FRENCH PLAYS OUTDOORS

Following the example of Granville Barker, who is to present Greek plays in the open air theaters of various Eastern colleges this Spring and Summer, Lou-Tellegen plans to revive the masterpieces of the three great French dramatists, Corneille, Racine, and Moliere, for presentation in these theaters upon the close of his season in "Taking Chances."

THE FIRST NIGHTER

"A MODERN EVE"

A Musical Comedy from the German in Two Acts. Adapted by William M. Hough and Benjamin Hapgood Burt. Music by Jean Gilbert and Victor Hollender. Dance Numbers Arranged by Julian Alfred. Produced by John Cort at the Casino Theater, May 3.

Baroness De La Roche Tallis ..... Hazel Cox
Count Castell-Valjour ..... Alexander Clark
Justin Fontgirard ..... Ernest Glendinning
Dickey Rutherford, barrister ... Cyril Chadwick
Jesse Cascadier ..... Leila Hughes
Camille Cascadier ..... Dorothy Webb
Madame Ninicke Cascadier, Georgie Drew Mendum
Casimir Cascadier ..... William Norris
Secretary ..... Allene Boley
Minister ..... Herbert Ballinger
Fouette ..... Billie Wilkens
Marguerite ..... Tracy Elbert
The International Dancers, Frank Hale and Signa Paterson

"A Modern Eve," which John Cort brought out of storage to usher in the silly season, has perhaps had a more checkered career than any musical comedy of recent manufacture. Produced some years ago in Chicago, it enjoyed such a prosperous run that many of its melodies penetrated to ragtime-haunted Broadway. Its engagement ended in the Windy City, it traveled up and down the far places of the hinterland, everywhere duplicating its Chicago success. Why it has never before been offered in New York remains as deep a theatrical mystery as the failure of "The Big Idea."

After a surfeiture of the musical revue, New York is again ripe for the genuinely old-fashioned musical comedy. And it has remained for Mr. Cort to take advantage of this psychological condition. There is nothing new or modern about "A Modern Eve." It follows the well-worn but reliable pattern of most of our successful musical comedies. The music, while never attaining any marked degree of distinction, is nevertheless bright and rollicking, and the book is amusing despite the frequent and heroic efforts of the adapters to bring it down to the intellectual level of the "popular homes." A theatrical epoch will indeed be reached when an adapter of a successful foreign work declines to give any airing to our carefully preserved mother-in-law and henpecked-husband jokes. But we're a long way from that Utopia. And so long as the inevitable old puns are well interpreted we shall revere them and bid them immortality.

In its revitalised form the piece should flourish. It has a certain charm and daintiness that is quite irresistible. The score by Victor Hollender, the composer of "Sumurun," and Jean Gilbert — the German with the French name — contains some appealing numbers. For instance, there are "Good-bye, Everybody," a swinging waltz song that is suggestive of bierstubes and happy-go-lucky students and soldiers, and a captivating march entitled "I'm Waiting for You." Then, as an attempt to prove that America is Uber Germany in regard to catchiness of music, there are two numbers by the irrepressible Ben Jerome entitled, "When the Madame Goes Away" and "A Quiet Evening at Home."

The story satirizes the militant and domineering woman. The mother of two eligible daughters, she insists that their mates must be as meek and as henpecked as her husband. Of course the sweet young things fall in love and mother's ambitions are thwarted. To add to her ignominy, in the end her husband asserts his individuality.

As the suffragette, Georgie Drew Mendum was oratorically impressive. William Norris brought his quiet methods to the role of the henpecked husband. He was consistently amusing with his incessant interjecting and his eccentric gestures. Ernest Glendinning gave a forceful and distinctive performance of a young lover. Dorothy Webb made a vivacious Camille. Leila Hughes was charming as Renee, and Cyril Chadwick was humorous as an eccentric old barrister.

"ARMS AND THE MAN"

Comedy in Three Acts by George Bernard Shaw. Presented by the Garrick Producing Company at the Park Theater, May 3.

Captain Bluntschli ..... Arnold Daly
Major Petkoff ..... George Giddens
Major Sergius Saranoff ..... Montagu Love
Nicola ..... Stanley Park
Officer ..... Charles Lalte
Catherine Petkoff ..... Anne Sutherland
Raina Petkoff ..... Doris Mitchell
Louka ..... Fania Marinoff

Mr. Arnold Daly, Monday evening, signalized his removal from the Garrick, where he has been playing a successful season in Shaw's "You Never Can Tell," to the Park by adding Shaw's "Arms and the Man" to his repertory. He introduced himself as a star to the London public in this comedy in 1911, appearing in the character of Captain Bluntschli at Sir Charles Wyndham's theater, with Shaw looking down on him from a lofty seat in the balcony.

It is one of Mr. Daly's merits as a star that whatever his idiosyncracies may be during rehearsals, of which we have heard sundry tales, he is content to make his own characterization harmonize with the surroundings, and not to inject anything in the nature of obtrusive egotism into the ensemble—and that is something to be grateful for. His Captain Bluntschli is a subdued, graceful, pleasant, well-co-ordinated, thoroughly unheroic but thoroughly interesting characterisation.

The comedy has a certain timely interest as a sidelight on the war, and its revival at this juncture ought to make it popular.

Since its writing Shaw has developed; but his peculiar point of view is no less unique than in some of his later plays. He has grown bolder in the expression of his ideas and more free in the use of his material; but there is a great deal of the same rich entertainment in the phlegmatic Swiss chocolate-cream soldier. Did he not form the inspiration of one of the most popular opera bouffes of the past quarter century?

The romantic heroine is played by Doris Mitchell in a very interesting manner. George Giddens as Major Petkoff is quaintly comical; while the only fault to find with Mr. Love as Sergius, is that he is slightly heavy in the bombastic lines of Raina's "hero." Anne Sutherland invests the part of the mother with a certain wholesome heartiness, and Fania Marinoff as the catfish, conspiring servant, Louka, and Stanley Park as the crafty Nicola, formed two figures of strong interest in the cast.

"Arms and the Man" will alternate with "You Never Can Tell" until further notice.

"NITOUCHE"

Comic Opera in Three Acts by Mailhac and Milland. Music by Hervé. Century Lyceum, April 26. In French by the Theatre Francais Company.

Le Major ..... M. Claude Benedict
Champlatreux ..... M. Desire Defrere
Celestin ..... M. Benavent
Le Directeur ..... M. Faureille
Denise de Flavigny ... Madame Clara Lardinois
La Superieure ..... Madame Diska
Gimblette ..... Madame Yvonne

The announcement that "Mlle. Nitouche" was to be presented by the French company on top of the Century Opera House, "for the first time," is rather misleading. It was one of the last things done by Lotta Crabtree toward the close of her career, and has been repeatedly sung in English and German. Lotta sang it at Daly's Sept. 15, 1884. At the Irving Place Theater it was last produced Dec. 26, 1905, with Lina Arbarbanell in the role of Denise de Flavigny. Here the role was played last week by Madame Clara Lardinois, a Belgian singer, who won fame in lighter soprano roles in grand opera, and also in operettas in Paris, and appeared here later as Blanche Arral, as well as under her present name, at the Casino in the later '90s in "A Dangerous Maid."

Although the stage of the Century Lyceum is decidedly limited in resources, the little company played the operetta in a spirited manner and pleased a large audience. The hearty reception was in a large part due to the interesting adventure of Mlle. de Flavigny as set forth by the librettists and the spontaneous acting of the company. Madame Lardinois was excellent in the leading role, as she sings admirably and plays with a good deal of animation. Celestin was interestingly played by Benavent; and the Major received vigorous treatment at the hands of Mr. Benedict.

An interesting feature of the performance was the appearance of Madame Waska, of St. Petersburg, who sang several numbers in Russian and French, and made a highly pleasing impression by her personal beauty and ability as a singer.

WALLACK'S CLOSES

Celebration Marks End of Famous Playhouse—Rose Coghlan Makes Farewell Speech

As O. P. Heggie as Androcles locked arms with his old friend, the Lion, impersonated by Phil Dwyer, and said: "Come with me, Tommy, and standing together, there will be no cage for you, no slavery for me," the curtain rang down last Saturday night for the last time on historic Wallack's Theater. After an honorable career of thirty-three years it has succumbed to the march of progress. The work of demolition will start at once to make room for the erection of a modern office building.

The old playhouse died a glorious death. After a particularly spirited performance of Shaw's "Androcles and the Lion"—a performance in which the audience responded with keenest enthusiasm—appropriate celebration was held. Granville Barker, in a few words, acknowledged the honor that had fallen to him in being the last producer to stage plays at Wallack's, and spoke of the immense influence of tradition in the theater. Lilian McCarthy, dressed in the robes of Lavinia, the Christian martyr in "Androcles," called to the minds of the audience that the play, "The School for Scandal," which had opened the theater, had been written by an Irishman, even as a play by another brilliant Irishman had closed it. Augustus Thomas lamented that the close of Wallack's meant the passing of some of the old associations between the theater of the past and the present. He paid a warm tribute to William Winter, who as dramatic critic for the *Tribune* reviewed the opening performance.

Rose Coghlan, one of the original members of Lester Wallack's company, spoke an epilogue written by Oliver Herford. Her appearance as Lady Teasle in Sheridan's "School for Scandal" brought forth the most spontaneous applause of the evening. Then as the trumpeters blared "Auld Lang Syne," the curtain descended slowly and Wallack's had passed into the realm of memory.

ACTORS' EQUITY ASSO'N

Interstate Commerce Commission Likely to Approve Increased Railroad Rates

At the last meeting of the Council, held in the Association Rooms, Suite 608, Longacre Building, on April 26, the following members were present: Mr. Francis Wilson presiding; Messrs. Edward Connelly, John Cope, Jefferson De Angelis, Howard Kyle, Grant Mitchell, Grant Stewart, John Westley and Thomas Wise.

New members elected:

Belle Ashlyn	Celia Randolph
Edward Beck	Charles H. Riegel
Myrtle Bording	Elsie Rizer
Mabel Emerson	Gertrude Grant
W. D. Emerson	Walter Thomas
Helen Haskell	Marion Whitney
Walter C. Kelly	J. Hooker Wright

We have acknowledged the receipt of a letter from Mr. George H. Bell, Commissioner of Licenses, dated April 21, in which he says:

"May 1 begins the new license year for theatrical agents. Before licenses are granted protests will be received and acted on as provided by the employment agency law. I will be glad to receive at an early date protests against any agents who, according to any knowledge or information you may have, are unfit to continue in business.

"While there have been instances wherein agents have not made known all the legally required information about managers who seek actors, we choose not to make any official charges at present. A monitor like the A. E. A. is something new and we mean to allow reasonable time for all the heretofore unregulated offenders to get used to it.

At the prompting of Mr. Ligon Johnson, counsel for the United Theatrical Managers' Protective Association, we sent an earnest letter of protest to the Interstate Commerce Commission, at Washington, D. C., against the proposed new railroad legislation by which the expense of transporting theatrical companies over the country would be prohibitory to parties numbering less than forty persons. This means that the great majority of dramatic attractions would be unable to operate and hundreds, yes, thousands of speaking actors would, in consequence, be unable to practice their profession. A reply from the Interstate Commerce Commission intimates that the protest cannot avail. Again and again we cry: Actors, protect yourselves by practicing the duties of citizenship. Make yourselves felt by those who work for "the interests." Have them know that you have intelligence worthy of recognition, and rights that deserve to be respected.

The grievance of Mr. Dudley Digges, stage manager for the "Disraeli" company, who suffered a serious injury from an assault made upon him by a stage hand named McClellan, at the Broadway Theater, Butte, Montana, last January, has not been treated in good faith by the officers of the International Alliance of Theatrical Stage Employees.

It is an offense for the counsel of the United Theatrical Managers' Protective Association to meet, and the data pertaining thereto has been given to him upon his promise to take action.

It is a pleasure to record that Mr. William A. Brady, the actor-manager, in response to our invitation, met and conferred with the President, the Recording Secretary and twelve members of the Council on April 30. The Councilmen present were Messrs. Bell, Bruning, Connelly, Cope, De Angelis, Lackaye, Mitchell, Nash, Reicher, Stewart, Westley and Wise.

The President submitted the salient points of the A. E. A. contract to Mr. Brady seriatim and he approved of them as fair. He thought the point in regard to woman's dresses was one for which it would be impossible to make a hard and fast rule, and he illustrated his meaning with several interesting stories. He was decidedly of the opinion that no actor should be expected to play for half a week's salary at any time, against his will, and that if he refused to do it the manager should not hold resentment against him. He said that four weeks or more of rehearsals for a "season" of three days is absolutely unfair. The proposal that a company be required to give the first two weeks of a season as dress rehearsals he called "a crime." When exceptional things were brought up, like closing without notice after the end of the regular season, owing to the extreme heat of the weather, or the spring try-out of a new play destined for production the next autumn, the Council agreed with Mr. Brady as to the equity of his opinions.

BRUCE McRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

P. W. L. GIVES ENTERTAINMENT

The Amsterdam Opera House was packed to the doors for the entertainment which the Professional Woman's League held there on the evening of April 21. The programme included vocal solos by Jack Naven, Elizabeth Starr, Orphée Langevin, a series of humorous recitations by Amy Lee, and a number of attractive ballet dances by Madame Menzili's pupils, headed by Ethel Gilmore, formerly premiere danseuse of the Montreal Grand Opera company. Dancing followed the entertainment.

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TIPS ON THE SIDE

Walter Patswald, of Milwaukee, sends word that Catherine Tower in Frances Starr's part of "The Case of Becky," at the Shubert, Milwaukee, was enthusiastically encored.

W. F. Gee, our Fall River man, says "A Pair of Sixes," by the original London company, was given at the Savoy, April 26. House sold out before curtain went up. A special matinee was put on to meet demands.

T. E. Shelton, correspondent at El Paso, Tex., writes that the Spanish Opera company played to good houses at the El Paso Theater, week April 26, and that Walter Johnson, formerly of New York, will open the Crawford with "College Days." Lia Gabrielli is the new leading lady.

Edwin Dwight, Springfield, Mass., correspondent, tells that John Jay McDevitt, the "millionaire for a day," threw money away at the railroad station while the camera did its work. McDevitt played at Poli's April 29-May 1, and was the whole roquefort at the Elks' banquet night, April 30.

W. C. Smith, THE MIRROR'S sleepless correspondent in Jersey City, sends the news that "The Girls of the Gay White Way" closed the Academy of Music, April 26-May 1. Flag airdomes are in full blast. "The Black Plague," with Tully Marshall and company, at Keith's, was nothing to brag about. Fifty local writers entered the song writers' contest. The houses closed are the Majestic and Orpheum, and the Gaiety and Empire in Hoboken. Jersey City Elks had an automobile parade in honor of the opening of the ball season.

ENGLISH OPERA IN PROVIDENCE

PROVIDENCE, R. I. (*Special*).—The Aborn Opera company began a three-weeks' engagement at the Opera House, April 26, starting with the prospect of even better patronage than at previous performances given here by this organization. The selections for the first week were "Madam Butterfly" and "Il Trovatore," three days each with matinees on Wednesday and Saturday. For the second week "Carmen" and "Tales of Hoffman" will be given, and for the last week, Gounod's "Faust" and Donizetti's "Lucia di Lammermoor." Among the singers provided for the first week were Estelle Wentworth and Edith Helena, sopranos; Jayne Herbert and Marie Louise Biggers, contraltos; Henry Taylor and Domenico Russo, tenors; Morton Adkins and Louis d'Angelo, baritones; Alfred Kaufman, bass, and Rudolph Koch, buffo. Ralph Lyford is conductor and William Schuster stage director. CHACA.

BROOKLYN HISTORICAL PAGEANT

Rehearsals are in progress of the historical pageant that citizens of Brooklyn will present in the Twenty-third Regiment Armory on May 21 and 22. The pageant, in which 3,000 people will take part, will consist of a dramatic reproduction of Brooklyn's history of 300 years. Among the features will be the reproduction of the Battle of Long Island by the Twenty-third Regiment, and Henry Ward Beecher delivering the farewell address to the famous Red-legged Devils (Brooklyn Fourteenth) upon the eve of their departure for the front in 1861.

ACTORS' LODGE ELECTS OFFICERS

The Edwin Forrest Lodge No. 2 of the Actors' Order of Friendship held its annual election of officers on May 1. The following were elected for the ensuing year: President, Edmund Breese; Vice-President, Harry Harwood; Treasurer, William Harris; Secretary, William H. Young. The Board of Trustees is composed of Thomas H. McGrath, Chairman; Mark Price, Edgar Halstead, William Humphrey, and F. F. Mackay.

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NEW FARCE AT LONGACRE

Frazee to Produce "A Full House," by Fred Jackson, May 10

H. H. Frazee will produce "A Full House," a farce by Fred Jackson, a new playwright at the Longacre Theater on Monday night. In the company are May Yokes, Elisabeth Nelson, Maude Turner Gordon, Ida Darling, Herbert Corthell, George Parsons, and others.

The play lately tried out on the road, concerns a lawyer who by mistake comes into possession of a kit of burglar's tools and a stolen necklace.

ACTORS' CHURCH ALLIANCE

Over 1,200 persons attended the annual service of the Actors' Church Alliance in commemoration of Shakespeare's birth at the Cathedral of St. John the Divine on Sunday afternoon, April 25. After scriptural reading by Frederick Wardo and the Rev. Walter E. Bentley, National Secretary of the Alliance, Dean Grosvenor preached the sermon. A special musical programme was rendered under the direction of Dr. Miles Farrow.

In his sermon Dean Grosvenor advised actors not to allow their temperament to master their personality. "The possession of genius is not justification for leaving God out of one's life," he said.

"By following the precepts of Christ all artists may crown their lives with a halo of sweetness and power. The Church and stage both inspire mankind, and a greater degree of fraternalism should be developed between them."

Mr. Bentley in his address urged that the service in Shakespeare become a permanent institution.

The headquarters of the Alliance have been removed from the Lincoln Square Theater Building to the Ascension Memorial Church, West Forty-third Street.

DEATH OF GEORGE P. CONN

George P. Conn, Washington newspaperman and press representative of the Columbia Theater in Washington, died on April 20 at his home in Washington, D. C. He had been connected with several Washington papers and had acted as correspondent of various news associations. Becoming interested in theatrical work early in his career, he assumed charge of the publicity department of the Columbia Theater shortly after that playhouse was opened. Mr. Conn accompanied William H. Taft to the Philippines when the former President was appointed governor of the islands. While there he was employed in the quartermaster's branch of the War Department.

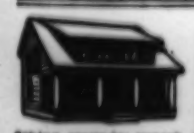
ACTORS' FUND MEETING

All members of the Actors' Fund are earnestly requested to attend the annual meeting of the fund, which will be held at the Hudson Theater on Tuesday, May 11, at 2 P.M. Reports of the officers will be read, the election of officers for the ensuing year will take place, and matters of importance in connection with the work of the fund will be discussed.

Non-members in the profession and their friends are also invited to attend, and will be alloted seats in the balcony.

HACKETT BEGINS REHEARSALS

James K. Hackett has begun rehearsals of "The Man in Request," a dramatisation by Brandon Tynan of Arthur B. Reeve's detective stories, published under the title of "Craig Kennedy." The cast includes Norman Trevor, Catherine La Salle, Walter Thomas, and William Eville. The play will be produced out of town about the middle of May.



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OTTAWA

OTTAWA (*Special*).—At the Russell, Mutt and Jeff delighted capacity audiences April 22-24. Mrs. Patrick Campbell and her London company in "Pygmalion" April 26, 27, to the largest and most fashionable audiences of the season at advanced prices.

"A Fool's Paradise" was presented by Ottawa Strollers Dramatic Club April 28 in aid of Belgian Relief Fund. Dominion, April 29-May 1, Dr. Carl Herman, electrical wizard, vaudeville and m. p. to capacity business. This is the last week of vaudeville this season.

Frances McHenry Players opened stock season May 3, presenting "An Englishman's Home."

The Francais, April 26-May 1, good vaudeville and picture programme to capacity. The Family has been entirely redecorated and presents a very beautiful appearance. Pictures and music; business is always capacity.

"Bringing Up Father," April 8-10, at the Russell. Marie Louise Dyer and Allen Dinehart in "The Meanest Man in the World," at the Dominion, April 12-17; "The Man Who Couldn't Lose," at the Family, April 12-14, dim. Good vaudeville, to capacity, at the Francais, April 12-14.

"Mutt and Jeff" were at the Russell April 22-24. Mrs. Pat. Campbell April 26, 27. Ralph Dunbar's Salon Singers at the Dominion April 19-24. Vaudeville and pictures at the Francais, to big business.

J. H. DuBe.

HALIFAX

HALIFAX, N. S. (*Special*).—The Academy Players scored a success April 26 in "David Harum," with Sidney Toler capital in the title-role. Miss Dorothy West made a great hit previous week in "Her Husband's Wife." The Players close their third season here May 11. Irene Summerly, the leading lady, goes to the Shubert Stock, St. Paul, Minn., for the Summer. The Manhattan Opera company opens a summer season May 11 in "Naughty Marietta." The company will be headed by Florence Webber, who will be here for four weeks, and Lilian Concord will take her place. The other members of the company are Tom Barry, George Burton, Lilla Brown, Thornton Urquhart, Edward Scott, Grace Whitney, Esther Appelgate, Gertrude and Florence Fielding, Margaret Collings, Maud Gordon, Dorothy Blaine, Della Morgan, Vivian Morrow, Elsie Shields, Helen Arlington, Varia Laurence, G. W. Collings, Bert Laurence, Tim Carroll, John Myrkle, James Ward, Henry Glover, Herman T. Collins, George C. Lord, John Junior, of the Academy Players, and John Brennan, scenic artist.

James W. Powers.

TORONTO

TORONTO (*Special*).—Two noticeable plays were given at the Princess April 5-7. "Waterloo," with Farnum Banton and Nellie Jeffries and an excellent company; The afternoon was Tennyson's "The Falcon." At Shea's, April 5-10, Toby Claude in her one little revue, and Jack Reverens and Eva Condon in "The Same Old Thing." Claire Rochester returned for a second time this season, "In Old Kentucky," with Sally McComb and J. J. Farrell, at the Grand Opera House, April 5-10, to good business. At Loew's pleasing variety April 5-10.

Mrs. Pat Campbell drew the biggest house of the season to the Princess April 19-24. Isabelle Lowe in "Trail of the Lonesome Pine" packed the Grand Opera House April 19-24. Grace La Rue headed the bill at Shea's April 19-24, but failed to please. Hope Vernon was a pleasing soprano. The bill at Loew's was most satisfactory vaudeville. The Hippodrome presented a fairly good bill to full houses.

George M. Dantzer.

MONTREAL

MONTREAL, (*Special*).—At His Majesty's Theatre, April 26-May 1, His Majesty's Players produced "Brother Officers" in good style. Louis Archer in the role of Lieutenant Hines, V.C., added another to the list of capable performances he has given since his advent here. Helen Marqua and Charles Dingle, two new members of the company, appeared for the first time and made favorable impressions. "The Two Orphans" May 3-8. "Mutt and Jeff" drew good audiences to the Princess April 26-May 4. Jim Mason, the Scottish wrestler, was the feature at the Gayety. At the Orpheum Bancroft and Brooke appeared in a clever act and Mr. and Mrs. Frank Gilmore gave a clever sketch.

W. A. Thomatne.

SPRINGFIELD, MASS. (*Special*).—May will be distinguished at the Court Square by the all-star "Diplomacy," May 5; Forbes-Robertson in his farewell as "Hamlet," May 17; "The Girl from Utah," May 19, and Robert Mantell in Shakespearean repertory May 24 and week. "The Lilac Domino" and "A Pair of Sixes" were the pleasing novelties of the April bookings.

Edwin Dwight.

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NEWS OF STOCK PLAYS AND PLAYERS

MR. ALBERT McGOVERN

Mr. Albert McGovern is the leading man of the Colonial Players of Norfolk, Va. He is one of the most versatile actors seen in stock in Norfolk. He joined the Colonial company on his return from Australia, where he played for a year. He was associated with the late Henry B. Harris for three years, supporting Mr. Robert Edeson, and was also in "The Traveling Salesman" company, and with leading stock companies in Philadelphia, Chicago, Brooklyn, Worcester, Mass., and Detroit, and at one time had his own company at Lowell, Mass. He created the leading roles in both New York productions of "Marching Through Georgia" at Old Point Comfort.

GREATER NEW YORK STOCK

Keith's Bronx.—The popular B. F. Keith Players continue to draw good houses at the Bronx Theater. "A Young Wife," the offering for week of Jan. 26, was splendidly presented, Julie Herne playing the title part and Bowden Hall appearing as the husband. The hit of the performance must be credited to Fred C. House, whose humorous characterization of Horace Greengage Dobbins was heartily appreciated. His song in the second act winning numerous recalls. Walter Marshall, Albert Gebhardt, Luella Morey, Margaret Fielding, June Moore, Russell Parker, Ellis E. Kirkham, Herbert Hewitt, and Hal Oliver were also seen in well played roles. "A Celebrated Case" week of May 3.

IDA C. MALCOMSON.

Brooklyn Stocks.—Minna Gombel and Dudley Ayers distinguished themselves by their splendid interpretation of the leading roles in "The Hawk," which was given its stock premiere at the Grand Opera House April 26-May 1. Miss Gombel was at her very best, and deserves much credit for the manner in which she handled the difficult role of Marina de Dasette. Mr. Ayers surpassed any of his former efforts at the Grand in the title-role. William Elliot, Earl Simmons, Augusta Durgeon, and Richards Hale were seen in the principal supporting roles.

Members of the Crescent Players deserve much credit for the general performance of "A Celebrated Case." Robert Gleckler won an unusual amount of applause as the unfortunate Jean Renaud. Leah Winslow gave her usual performance of Valentine, while Isadore Martin won favor as Adrienne. Charles Schofield was amusing as Denis O'Rourke. Charles Wilson, Clara Mackin, Beatrice Moreland, Arthur Mack, George Derrit Winn, and Frederick Webber were seen in the principal supporting roles. It was another victory for Director William Masson.

The Gotham Players said farewell to the patrons of that playhouse with a production of "The Common Law." Ann MacDonald and William Sullivan appeared in the principal roles. Florence Pinckney, Clare Evans, J. Francis Kirk, Robert Lawrence, and Dorothy Hammack were seen in congenial assignments. The early closing of the Gotham was directly due to the fact that many of the members held Summer contracts necessitating this action. Miss MacDonald and Mr. Sullivan go to Union Hill, N. J., where they are very popular.

Brooklyn friends of Miss Evelyn Watson were pleased with the announcement that she will head her own company in Fall River this Summer. She will open with "Within the Law" May 10. Miss Watson is a big favorite in Fall River.

J. LEROY DAUB.

NORTHAMPTON HONORS

NORTHAMPTON, Mass., (*Special*).—The Northampton Players' third season closed with scenes of unbounded enthusiasm April 24. As the theater could not begin to accommodate all who wished to attend the farewell performance, speeches were made by the different members of the company at the close of the last three performances. Saturday night speeches also were made by Bertram Harrison, who read telegrams from many distinguished sources; by President Burton, of Smith College, and by Mayor Feicker who stated that the theater had cleared over $3,000 during the season. This financial fact gave a congratulatory note to the occasion. The players were showered with flowers and other offerings and at the close of the formal exercises hundreds of Smith college students swarmed through the theater and packed the streets outside serenading and calling for the players by name. William Pringle, Leonora von Ottinger and Arthur Allen left that night for Miss Bonstelle's Buffalo company, and early Sunday morning James Rennie, Robert Ames, Frances Goodrich, and Alice Donovan left with Mr. Harrison for Portland, where Cyril Raymond, stage manager, already had taken charge at the Jefferson Theater. The final week was crowded with entertainments for them by the Elks and by citizens at their homes. There was much entertaining also for Mrs. John Rennie, of Buffalo, N. Y., mother of the young leading man, whose growing artistry and winning personality have captivated the city as well as the college. The week of April 12 the company appeared in "The Fortune Hunter," a revival from the first season and chosen from all the plays of that season by a popular voting contest. The bill for the final week was four one-act plays in which the work of the company was of high grade. These were "Dawn," by Percival Wilde; "Pistols For Two," by Tom Gallon and Leon M. Lion; "The Pixy," by Mrs. Havelock Ellis, and "A Midsummer Dance Dream," a fantasy by Anna Bird Stewart and William Shakespeare.

An important event of the closing week was the visit of Granville Barker, who, on Tuesday night, made a brilliant and congratulatory address on the municipal theater so successfully established here and which he came from New York especially to see in operation. Another event was the great base ball game between the Players and the Clergymen, Lawyers and Doctors. This, which was won by the latter team, drew a large percentage of the population to the ball grounds and netted $600 for the Children's Home.

President and Mrs. Burton of Smith College, entertained the company at a farewell dinner, April 16, and Mr. and Mrs. Henry Collins entertained them at a final "toasting" and supper, April 23.

Ralph Kline, a highly esteemed member of the Players, was called to his home in Allentown, Pa., early in the final week by the death of his father.

MARY K. BREWSTER.

NEW PEOPLE AT FALL RIVER

FALL RIVER, MASS. (*Special*).—The Premier Players presented the romantic military drama, "A Child of the Regiment," with an enlarged company of players, week of April 26-May 1. Carolyn Elberta, in the part of the little Mayor, gave a finished performance. Howard Hall, the new leading man, has gained a great many friends in the short time he has been with the company, and was excellent as Tom Hadley. John F. Carleton, the most popular member of the company, was at his best as Captain Frothingham. Arthur L. Talbot, leading man of the local Cercle Montepelier (French), made his first appearance with a professional English-speaking company, and was a success. Laura Stone, John A. Daley, and A. A. Bushee had important parts. Alden Irving, late of the Springfield, Mass., Stock company, made his appearance as Sharn Maguire. Staged under the personal direction of Neil Barrett. Good attendance.

The Bijou Famous Players presented, April 22-24, the comedy, "Won't You Walk Into My Parlor," with Corrine Cantwell, Gus A. Forbes, and J. Arthur O'Brien in well played roles. Genge Ralph, a local actor, made his first appearance with the company April 22. "One Man's Way," April 26-28, with Gus A. Forbes, Corrine Cantwell, and J. Arthur O'Brien. Extra attractions, "On the Veranda," and Nance O'Neil in the photo drama, "Kreutzer Sonata," Bernard and Roberts, Queen Mab, Wharry Lewis Quartette, and Rice and Morgan.

The Academy of Music, which has been devoted to feature pictures, closed for the season April 25. It has been leased to Manager Shea, of Springfield, Mass., and John M. Welch, of Cohan and Harris, for a term of years. Season opens Aug. 30.

W. F. GEE.

MISS VANE CALVERT

Miss Vane Calvert has been a stock leading woman for several years, having played in Tampa, Fla., Cincinnati, San Antonio and Wichita, Kansas. For several seasons she had her own stock company in Newport, Kentucky, where a theater was named for her. She is this season playing leads with the Majestic Stock company, at Moose Jaw, Sask., Canada. Her versatility, exquisite wardrobe and charming personality have made her Moose Jaw's favorite.

CHANGE IN DAVIS PLAYERS

PITTSBURGH (*Special*).—The offering of the Davis Players at the new Davis, week of April 26, was "Within the Law," with Mary Hall in the role of Mary Turner. Miss Hall gave a splendid enactment of the character, especially in the more emotional situations. Charles Gunn, the popular leading man, said farewell to Davis's audiences in the role of Joe Garson, in which he shared honors with Mary Hall. Louis Kimball made a pleasing Dick Gilder, and Jessie Mueller did credit to the role of Aggie Lynch. Florence Flynn was adequate as Helen Morris. "Ready Money" followed.

Charles Gunn, who left the Davis Players Saturday night, May 1, has done some splendid work while with the Davis organization, and has gained quite a reputation. The good will of the Davis patrons goes with Mr. Gunn. Carl Brickert, the new leading man for the Davis Players, made his bow in "Ready Money" week May 3.

D. JAY FACKINER.

PARK OPERA COMPANY AND PLAYERS' DRAMATIC COMPANY, OF ST. LOUIS.

(The Dramatic Company Stock Alternates with the Opera Company Between the Shenandoah and Park Theaters.)

Back Row, Left to Right: Opera Company—Royal Cutter, Kitty Monahan, Matt Hanley, Mrs. Joe Marks, Eva Abbott, Mildred Beck, Irene Waltham. Dramatic Company—Mitchell Harris, Charles Colville, James Tillman, Manager; Elsie Rendell; Opera Company—Roger Gray; Dramatic Company—Louis Calhern; Opera Company—R. McCarthy; Dramatic Company—Alexander Worth, W. J. Flynn, General Manager; Chester Beach; Opera Company—Dan Marble, Franklyn Farnum, W. Blackmore, Joe Bonelli.
Middle Row, Left to Right: Opera Company—Lynd Newsum, Bob Kelleher; Dramatic Company—Bob McClung; Opera Company—Ernest Smith, Stella Brisette, Sylvia Ford, Oliver McCormick, Mildred Mallow, John Hanley.
Front Row, Left to Right: Opera Company—Leda Seckler, Henry Lawson, Totsy Burns, Ruth Haisbach, Della Rose, Maidi Hill, Sarah Edwards, Contralto; Louise Allen; Dramatic Company—Marion Ruchent, lead; Leonora Bradley, Charles Sinclair, Producer and Director; Opera Company—Mabel Wilber, Prima Donna; Albert Krausse, Ed Smith, George Natanson, Melba Vivada, Ethel Davies, Geraldine Dillon, Sybel Bacon.

COMPETITION IN BALTIMORE

BALTIMORE (*Special*).—Broadhurst's drama of politics and graft, "The Man of the Hour," occupied the attention of the Poli Players during the past week, and proved one of the most acceptable offerings the company has placed to its credit in the past couple of months. It is a cleverly constructed bit of writing, and as its theme deals with a subject dear to the American heart, it never fails to keep its audience in suspense and hold the interest. Some members of the company were woefully miscast, with the result that the performance lacked balance and the usual finish. Arthur Van Buren gave a particularly pleasing performance, which was characterized by an unusual amount of virility and a good deal of originality in treatment. Grace Huff was also in better form than for many weeks past. Burke Clarke, as usual, contributed a clean cut and finished bit of work. The production was splendidly staged, reflecting considerable credit on the able director, Arthur Hoyt. Current week, "Leah Kleschan."

Rollin Holden, who has been a member of the local Poli company since its first week in Baltimore, nearly two seasons ago, leaves the organization at the end of the week. He is under contract for one of the early Fall productions in New York.

The Colonial Theater, which has been dark since the close of the regular season a few weeks ago, opens this week with a stock company headed and managed by that clever actress, Cecil May Spooner. The new company will court comparison and opposition with the Poli Players, who until recently had the field entirely to themselves. With three stock companies installed at Ford's, Colonial, and Poli's, Keith's, the Garden, and Hippodrome offering vaudeville, the present Spring and Summer promises some unusually good entertainment. Victor Sutherland will play leads opposite Miss Spooner. The first offering is a new play, entitled "Ask No Questions."

I. B. KERIS.

STOCK PLAYERS OF PORTLAND

PORTLAND, ME. (*Special*).—Miss Frances Neilson, leading woman for the Portland Players at the Jefferson, is the most charming actress that Portland has seen this season, not excepting the different road stars who have visited us. Miss Neilson opened here Easter week in the title-role of "Mrs. Bumpstead-Leigh." As the adventuress, she was both handsome and winning. Her comedy is of the clever, scintillating type, and Mrs. Bumpstead-Leigh's long speeches were deftly put over the footlights to a delighted audience. "Kitty Mackay," with Professor Frederick W. Brown in the cast, week of April 12.

"The Little Millionaire," April 12-17, to capacity business at Keith's by the Keith Stock. It is rumored that Miss Dorothy Dalton, the popular leading woman, is soon to leave the cast. Much interest is evinced in the Keith voting contest.

The Portland Players have arranged a splendid revival this week of "The Fortune Hunter," and an eager audience will welcome James Rennie, late leading man of the Northampton Municipal Theater and others of that company who will make their initial appearance with our Community Theater company. Portland grows more and more enthusiastic over the excellent performances given by the Portland Players.

That the efficient manager of the Keith Stock company, Mr. Louis Kilby, loses no opportunity for giving his ever increasing list of patrons the best plays to be obtained, is again demonstrated by the performance week of April 26 of "Seven Keys to Baldpate," playing to capacity houses. A warm welcome greeted the new leading woman, Miss Florence Carpenter, who recently joined the company. Her work is thorough and sincere. The playhouse has been redecorated and its appearance is greatly improved.

AGNES ARMSTRONG.

HUNTINGTONS' ADIEU TO ST. PAUL

ST. PAUL, MINN. (*Special*).—At the Shubert the Huntingtons presented for their farewell week, April 25-May 1, a scenic revival of "Arizona." The saintly city bade a regretful adieu to this excellent organization. Duncan Penwarden, Guy Durrell, Jessie Brink, Louise Gerard, Earl Lee, and Wright Huntington, foundation members, will be remembered kindly always by St. Paul theatergoers. The Huntingtons will begin a stock season in Oklahoma City, Okla., shortly.

The Ernest Fisher Players, headed by Irene Summerly and Frank Thomas, both former Huntington favorites, will begin a season of stock May 16 at the Shubert.

JOSEPH J. PFISTER.

DAWLEY FEATURED WITH TRAHERN

De Forest F. Dawley, late leading man with Bertha Kalich, will be featured with the Trahern Stock company, playing its annual Summer engagement on Long Island, beginning May 10. Mr. Dawley has been a member of Al Trahern's company for a number of Summers and has established a large following on Long Island.

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PROVIDENCE STOCKS

PROVIDENCE, R. I. (*Special*).—F. Marion Crawford's picturesque drama, "The White Sister," was given an unusually fine stock production week of April 26 by the Colonial Stock company, the large cast requiring several added members of the company. In the title-role Miss Rose Mary King found an opportunity for some of the best acting she has done here this season, her own personality being so completely submerged in the character of Sister Giovanna as to make the leading woman of the company hardly recognizable. Godfrey Matthews invested the part of Captain Giovanni Severi with much romantic warmth, while Edwin Dudley, the stage director, gave an impressive and moving performance as the Monsignor Saracinesca. Miss Edith Winchester and Miss Laura Tintle both contributed features of the performance. Week of May 3, "The Big Idea."

The Albee Stock company, week of April 26, gave a delightful performance of "Seven Keys to Baldpate." Lynne Overman, who alternates with Mr. Churchill in leading roles, gave a spirited performance of William Hallowell Magee, while Miss Sydney Shields as Mary Norton portrayed the characteristics of the newspaper woman in a way that pleased her audiences. Ralph Remley and Miss Helen Reimer as the Quimbys, inn keepers, gave entertaining character sketches and Mr. Churchill was the chief funmaker as the woman hater, Peters. A flattering welcome was extended to Frank Brady, who since leaving last year's company, has been an instructor at the Brown University, but returned for the week to play the part of the owner of Baldpate. Minor S. Watson was excellent in his first important role, that of Lou Max. Week of May 3, "The Yellow Ticket."

D. C. CHACE.

BUFFALO HONORS STOCK STARS

BUFFALO, N. Y. (*Special*).—"Mistress Nell" enjoyed a revival at the Star, April 26-May 1. The Bonstelle company in this presented the first play in which Miss Bonstelle appeared ten years ago before a Buffalo audience. The demonstration was magnificent in honor of the thousandth performance by Miss Bonstelle. At the end of Monday evening's performance Miss Bonstelle was surprised by a presentation, the gift of several hundred of her admirers, with a pendant set with diamonds. "We Are Seven," week of May 3.

Adele Blood at the head of the Summer Stock company opened at the Teck, April 26-May 1, in "Within the Law," and was accorded an ovation. Flowers by the basket full were showered upon her at her initial performance. "The Misleading Lady," week of May 3.

"Why He Divorced Her" proved a splendid drawing card for the closing week of the stock season at the Lyric.

BARKER.

ST. LOUIS STOCKS

ST. LOUIS, MO. (*Special*).—The Players Stock company gave a worthy presentation of "Alias Jimmy Valentine" at the Park Theater, April 26-May 2. Mitchell Harris was unusually good in the title-role. Distinct contributions to the success of the piece were the presentments of Eda Von Buelow and John Maurice Sullivan. Chester Beach, Louis Calhern, Bob McClung, Laurette Allen, and Henry Hull were other members of the cast. Mary Kean as Bobby did quite well.

"Dolly Varden" was the very best production yet undertaken by the Park Opera company. Louise Allen, who played the title-role, was excellent, and won deserved praise. Sarah Edwards deserves special mention for her portrayal of the English Society Bud. Franklyn Farnum, George Nathanson, Ed Smith, and Mat Hanley deserve much credit for making the production so praiseworthy. "The Red Widow," May 2-9. Mabel Wilbur, who has been on a two weeks' rest, returns to the cast.

WATKINS.

STAMFORD PLAYERS' SUCCESS

STAMFORD, CONN. (*Special*).—The Stamford Players, at the Stamford, Conn., Theater, began their fourth week April 26 in "Broadway Jones" to continued increasing business. The success of this company is now assured, and their season will continue well into August. The company consists of the following well-known players: Miss Bertha Mann, Miss Diana Storm, Miss Adrienne Bonwell, Miss Annie Athy, Miss Grace Bowen, Mr. Roy Gordon, Mr. Albert Perry, Mr. Arthur E. Kohl, Mr. Daniel F. Lawlor, Mr. Corbett Morris, Mr. A. B. Clark, Mr. Charles Dodsworth. Mr. Charles D. Pitt is the stage director. The following plays are announced: "Officer 666," "Alma, Where Do You Live?" "Seven Sisters," "Rebecca of Sunnybrook Farm," "Within the Law," "The Yellow Ticket," "Seven Keys to Baldpate." Mrs. Emily Wakeman Hartley, manageress of the Stamford Theater, has taken over the company.

CHARLES D. PITT.

MALLEY-DENISON'S NEW LEAD

SCHENECTADY, N. Y. (*Special*).—William Jeffreys, the new leading man with the Malley-Denison Stock company, scored a decided hit on his initial appearance April 26 as the minister in "Polly of the Circus." Miss Gertrude Fowler, in the title-role, was seen to good advantage in a part which offered an opportunity to display her versatility. One of the cleverest characterizations was that of Mandy, the servant, by Miss Carrie Lowe. The supporting company was well balanced. "The Only Son," May 3-8.

NAT LUHR.

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CHICAGO

May Attractions at Leading Houses—Players' Pageant at Inauguration of New Mayor

CHICAGO, May 4 (Special).—Sunday night, May 2, Miss Emma Bunting in Jack Lait's "Help Wanted" at the La Salle Opera House for the week.

Monday night, Ethel Barrymore, Bruce McRae, and the same cast you had in New York, in "The Shadow" at the Blackstone.

Tuesday night the Princess had "The White Feather."

"Along Came Ruth," which New York saw last season, is here at the Olympic for $1 a seat. The cut price has filled the house, and the critics have given it most tender tributes.

At the Cort "Too Many Cooks." "Dancing Around" at the Garrick. At the Grand Opera House "The Song Bird," with Jane Cowl. This is the fifth week of Blair Ferguson in "Outcast" at Powers'a. "Life" holds at the Auditorium.

Madame Borgny Hammer presented "Rosmersholm" (Ibsen) at the Chicago Little Theater May 4. Acknowledged as the leading actress in Christiana, Norway, Madame Hammer made her American debut last season at the "Little," and charmed Chicago playgoers as Hedda Gabler. The engagement is for four weeks.

The theatrical profession and the show folks of the whole country have a mayor, William Hale Thompson, in this the second city of the United States. The profession in the city championed Mr. Thompson in his campaign, and the day of his inauguration every type of amusement in the city was represented in the street pageant, which was something unique in a mayoralty inauguration. It must have made the spirit of old Carter Harrison mighty restless if it looked upon the scene, for Carter H., sure, did love a pageant. Players and circus people all over this immediate section came to town and fell in with the city "protean," and the business men and others who turned out, for it was a half-holiday. The Ringlings gave up their best horses, and other text people contributed. There was an old-time calliope, sent in by the Hugo Brothers' Big Show, and it played everything except grand opera. The moving picture industries were represented, and the glittering scene is now on the screens. Some of the grand marshals of the turnout are in the theatrical line. You just had to stop and figure out whether this mighty movement was a theatrical pageant or a mayoralty inauguration. And at night, while Thompson was being sworn in, every big hotel in town had an inaugural ball. And the actors and actresses were there also after the performances.

Few living theatrical people of travel who have come to Chicago for years need be reminded of the location of the Hotel Wellington. It was the stopping place of most of the profession. Soon after the great fire the house was erected by C. H. Hill, and for many years it was the Matteson House. The site then was on the outer rim of the business section. When the city made its holes to spread out the old Matteson was reconstructed and brought up to modern requirements, and Albert Gaze named it the Wellington. I remember that in the lobby of the Wellington I first met Cruikock. Most of the profession who visited Chicago either put up at the Wellington, or went there for a luncheon or a dinner. What is all this about? It has closed its doors. The lights are out. "Front" will be heard there no more. That's all.

BEVERLY BRUX.

WASHINGTON

Spring and Summer Comic Opera—U. of P. Benefit—Poli Stock and Keith Vaudeville

WASHINGTON, May 4 (Special). — The National Theater Spring and Summer season of comic opera productions by the Aborn Opera company scored a pronounced artistic success during the past week's inaugural with the presentation of "The Chocolate Soldier," that was received with enthusiastic approval by crowded houses during the opening week, praised on every side for the complete and worthy production. The opening week strongly presents indication that the Aborns has a lengthy season in view. "Robin Hood" the bill for the current week is given a large production, which scores strongly with a crowded Monday night opening attendance.

At the Belasco following the tremendous outflow of social leaders to attend the Mask and Wig of the University of Pennsylvania in this year's best of offerings, "The Paradise Prince." Another following big society night was a first presentation of "The Opium Pipe," an original Persian play by Mrs. Christian Hemmick presented with one of the largest and best of amateur talent for the benefit of the poor.

Joseph Santley, the popular young musical comedy star, commenced Wednesday, April 28, filling out the week with his new musical revue, "All Over Town," a rollicking musical fantasy, which scored an instantaneous success. It goes from here to Chicago. The story is told in two acts and nine scenes, and is presented by a company of seventy-five people.

In the presentation of "The Spring Maid," the Columbia Musical Comedy company's offering during the past week, again registered a pronounced success in the exquisitely delightful, superbly presented production in form and costume—that thoroughly equaled the original presentation—with the popular singing favorites and comedians again scoring strong praise and recognition. Elinore Henry in the leading soprano role of this most pleasing musical work had in the Princess Helena most engaging role that fits with delightful charming power and finish. Harry Short, the leading comedian, was a strong favorite in the role of the Actor Rowland, made memorably funny in previous seasons by Tom McNaughton. Short was decidedly clever.

"So Much for So Much," the past week notably pleasing presentation by the Poli Stock, so successful in the attendance of large houses, has another big attraction the current week in Edgar Selwyn's clever farce, "Nearly Married," which has many benefits in charge.

Keith vaudeville, no doubt submits at its Washington house the present week one of the strongest acts for weeks, "Nazimova" in Marion Craig Wentworth's one-act play, "War Brides," heralded as womanhood's protest against war and woman's burden of bearing sons to be slaughtered in battle. The names of the characters and the locale in Mrs. Wentworth's original story has been changed in the stage version. Comedy dominates the remainder of the bill which presents Ben Welch, Harry Tighe and Babette, Grace De Mar, the Fridowsky Troupe of Muscovite Dancers and Singers, Eddie Carr and company, Schooler and Dickenson, and Newhouse, Snyder and company.

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PHILADELPHIA

Movingpicturitis Grips the Quakers—Two New Plays—Concerts with Refreshments

PHILADELPHIA, May 4 (*Special*).—With the circus in town and the thermometer breaking local heat records, it is evident that the theatrical season is on the wane. Already several of the theaters usually devoted to the drama are making their preparations for the Summer moving picture season. Philadelphia theatergoers have a very bad case of movingpicturitis and as a result the big motion picture houses showing high-class films are all doing a big business.

There were two interesting changes this week, however. At the Forrest "The Lady in Red," a new musical comedy, is here for the first time, and features Valli Valli, who was also featured last week in several moving picture places. At the Lyric "The Blue Bird" closed a week's engagement and the current attraction is "To-Night's the Night," also seen here for the first time. The current attraction at the Adelphi is still "Peg o' My Heart," while at the Broad "She's In Again" continues for another week.

The Pop concerts given last season in Boston by the Boston Symphony were so successful that the plan has been copied by our Philadelphia orchestra, which began May 3 two successive weeks' concerts at the Academy. Refreshments will be served and the tickets will range in price from 15 to 75 cents.

In the motion picture line, the Garrick opened with William Farnum in "The New Governor," while at the Chestnut Street Opera House "Graustark" will be seen for the first time on the screen. The new Arcadia is doing very well, while the Stanley's anniversary week was a big success.

J. SOLIS-COHEN, JR.

BALTIMORE

Ford's, the Maryland and Albaugh's Present Pleasing and Successful Entertainments

BALTIMORE, May 3 (*Special*).—With an entirely new company of principals, the Aborns presented for their second week's offering at Ford's "The Man Who Owns Broadway." While the production did not achieve the high artistic standard established by "The Chocolate Soldier," it was, nevertheless, a surprisingly finished and spirited performance. An unusual feature of the performance was the remarkable impersonation of Raymond Hitchcock contributed by Robinson Newbold. Dixie Blair, Dorothy Maynard, and William Purette, Jr., gave particularly pleasing performances. The audiences filled the house completely during the latter half of the week. The present and third week of the engagement is being devoted to the revival of another Hitchcock success, "The Red Widow." A large audience filled Ford's for the opening performance. The piece is well staged, the chorus one of the best features.

The Maryland had an excellent week in point of attendance. Houdini held much of the interest. The real star of the bill, Willa Holt Wakefield, an artist in a class entirely her own. Chic Sale was also wonderfully entertaining as an amusing comedian. Jack Devereaux and Eva Condon had a rather novel skit by Roi Cooper Megrue. Richard Carle is heading the bill at the Maryland this week and received a royal welcome at the hands of his many friends, including Vania Dean, who occupied a box at the opening performance. Beatrice Herford is also on the bill and proves one of the most entertaining artists we have seen in a long while in vaudeville. Alfred Bergen and Nellie Nicholas are also featured.

Under the auspices of local society folk, the Little Theater company, of Chicago, presented (May 6) at Albaugh's Theater, "The Trojan Women of Euripides."

I. B. KERBY.

OPENED BEFORE THE CIVIL WAR

Where Jenny Lind Sang, Dickens Read, Stage Notables Played, and Three Presidents Spoke

NEW HAVEN, CONN. (*Special*).—The Grand Opera House of New Haven, Conn., destroyed by fire April 25, is a thing of the past, but its history will live in stage annals. The most notable of stage celebrities appeared there. The boards held the blood-curdling scenes of the old "thrillers." Burlesque, vaudeville, concerts and later the "movies," all found their way in turn to this landmark.

It was opened to the public for the first time Nov. 18, 1850, and at that time was known as Peck's "Music Hall." The New York Philharmonic Society appeared that evening, and since then Sir Henry Irving, Sarah Bernhardt, Lawrence Barrett, and Edwin as well as Wilkes Booth were seen and played on its boards. P. T. Barnum booked Jenny Lind there on one of her first American appearances. Others of repute were Ellen Terry, the elder Sothern, Clara Morris, Rose Coughlan, Clara Louise Kellogg, and Mary Anderson. When Charles Dickens made his tour of America he lectured in the Grand. Henry Ward Beecher, Robert Ingersoll, Oscar Wilde, and Wendell Phillips lectured there. During the Civil War mass meetings to encourage enlistment were held and State political conventions convened there. Presidents Grant, Cleveland, and McKinley, as well as James G. Blaine, Generals Sheridan and Sherman, spoke before audiences there. The house was also the scene of many Yale events.

As yet no definite plans have been made by the executors of the Moeller estate as to what will be done with the property.

DANIEL WEBSTER DELANO, JR.

OPENING IN BANGOR

BANGOR, ME. (*Special*).—"A Modern Eve" marked the opening of the Keith vaudeville house, the Bijou, April 5, 6. The house was packed at both performances. There were seventy people in the cast. The principals, Miss Hazel Cox, Miss Lois Hughes, Miss Dorothy Webb, Miss Georgie Mendum, Mr. Alexander Clark, Mr. Ernest Glendinning, Mr. Cyril Chadwick, and Mr. William Norris.

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IN

DADDY LONG-LEGS

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Henry Miller, Manager.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Columbia April 26 had "Potash and Perlmutter," May 3 Chauncey Olcott in "The Heart of Paddy Whack." At the Alcazar Kolb and Dill in "This Way Out" to good business. The Cort had "The Clansman," to good business. "The Heart of Maryland," Belasco's play, was given a professional exhibition at the Cort Saturday morning, April 24.

The Savoy had the Lennox Theater company in Yiddish plays. The Orpheum had one of its star bills, including Emma Carus, assisted by Noel Fahnstock; Harry Cooper, Sylvester Schaffer, James and Frank Morton, Alan Brooks and company, and a Chaplin picture.

The Empress had Honey Girls, Marie Russell, the Frey Twins, the Frey Arno and Hickney, Ray Snow, and Warren and Francis. Pantages offered a big bill, including Herbert Lloyd with his English girls, and others.

"Madame X," at the Wigwam, Del Lawrence and Florence Oakley as stars. The U. C. English class performed "Richelieu" at the Greek Theater at the University April 24.

Marc Klaw was here and was entertained extensively by his friends. He took the steamer for the Islands.

United States has sued Grau, the opera impresario, for $6,108.60 for failing to take bonded articles out of the country in 1911. The company having failed, the goods were left uncalled for.

Miss Elizabeth DeWitt, who on the stage and in film work has won a following, is in San Francisco, mingling with her former professional associates, many of whom are drifting to California for the big Exposition. Miss DeWitt has written a number of dramatic sketches, negotiations for the production of which are on.

Dorothy Morrell, the dashing cowgirl, who was recently trampled upon and dragged across the arena at the "101 Ranch," show at the Exposition, will never be able to ride again. At the Morton Hospital the doctors announced that her injuries would make it imperative that she forsake the saddle arena for good. Most of all to mourn was "Skeeter Bill," whose bride of eight months she was, and whom he had wooed with poetry from the cattle camps of Wyoming under the title of "The Life and Battles of Skeeter Bill."

A. T. BARNEWS.

HARTFORD

HARTFORD, CONN. (*Special*).—"Peg o' My Heart" was the attraction April 22, 24, at Parson's Theater. Dorothy MacKaye played the title-role in a charming way. The attendances were only fairly good, but the people were pleased.

"The Love Thought," David Belasco's latest offering, was seen April 26-28. With the exception of the opening night the audiences were not large.

"Mutt and Jeff in Mexico" April 16, 17. The house was well filled.

"The Big Idea" was the offering of the Poli Players for the week of April 26. The play was well presented and played to very large audiences. The company did excellent work. Harry Hollingsworth and Marguerite Skirvin were very satisfactory; John Ellis as the bankrupt father, Roy Phillips as an insurance agent, Welba Lastina, Ada Dalton, Forrest Seabury and others in the cast were at their best. "The Hypocrites" was at the Hartford Theater April 29-May 1. Vaudeville acts and motion pictures were shown. Attendances large. "The Fashion Shop" appeared as the headliner at the Palace week April 19. Other acts fairly good to large attendances.

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HENRY IRVING DODGE'S PLAY

"The Love Thought" Produced by Belasco in Hartford, Conn.

HARTFORD, CONN. (*Special*).—"The Love Thought," from the pen of Henry Irving Dodge and presented by David Belasco, was seen for the first time on any stage at Parson's Theater, Hartford, April 28. The engagement lasted for three days.

The action of the play takes place in Milltown, Mass., a village. The people are bigoted and petty. The first act takes place in the library, in the squire's house. Frances Avery and her impulsive youngster sister Nellie live with their aunt, the librarian, and help her with her simple duties. Jake Means, an illiterate and brutal foreman, beats and mistreats his foster son. Means's former wife lived with him in Boston and was in the habit of caring for illegitimate children, but the police became aware of her business and she was obliged to leave the city; she took Billy with her to the hope that she would some day discover the identity of his father and be able to blackmail. The boy is abused; a society for the prevention of cruelty to children takes a hand and Jake Means obtains the services of Howard Johnson, a successful lawyer, to protect his interests. Early in the play it becomes apparent that Billy is the illegitimate son of Frances Avery and Howard Johnson, but the father is not aware of this fact.

Anne Gardner, a young woman doctor, comes to the village and becomes immediately interested in the child. Her philosophy is of a simple sort, it impresses one as if it was a few pages from "Poor Richard's Almanack." The young and attractive doctor loves the world and its people; doing good is her favorite pastime. Stephen Bennett, nephew of the man who had built the library and was the greatest benefactor the village had, returns on parole from prison. He is regarded as an outcast. He requests a loan of twenty-five dollars in order that he may leave for the West. In desperation he enters the doctor's home and at the point of a revolver attempts to force the money from her but "The Love Thought" conquers. The foregoing is the story of the first two acts. In the third and fourth acts the scene is the doctor's reception room. Johnson, who has done everything in his power to make life miserable for Dr. Gardner and little Billy, learns that the boy is his son and, repentant, decides to make amends by marrying the mother. Stephen Bennett reforms and after giving Jake Means a thrashing he is prepared to return to prison to serve out the remainder of his sentence because Howard Johnson is prepared to make trouble. When Johnson learns the truth all is changed and when the final curtain falls we are lead to think that "Steve" and Anne Gardner are prepared to lead their lives together. Little sister Nellie Avery is delighted because she has had her photo taken and all ends tolerably well.

Janet Beecher was convincing as Anne Gardner. Ramsey Wallace was at his best as Stephen Bennett. Lowell Sherman cut a dashing figure as Howard Johnson; Hardee Kirkland was a picturesque villain. Katherine Proctor was appealing as the wronged woman. Antoinette Walker took the part of Nellie Avery, the discontented young girl who wished to see "life," in a pleasing manner; Isabel O'Madigan was satisfactory as Mary Miley, the librarian. Edwin Dupont, Jr., won the hearts of the audience as Billy. Other members of the cast did good work.

At the close of the third act Mr. Dodge and David Belasco appeared in response to repeated applause. The producer made a brief curtain speech and thanked the audience. "The Love Thought" opens in New York on Monday, May 10.

SEYMOUR WEMYSS SMITH.

BROOKLYN

BROOKLYN (*Special*).—The De Kalb Theater is now a replica of the Strand in Manhattan. The new management will operate on practically the same policy, including a large symphony orchestra, classical music and the very latest motion picture releases, including several novel educational features. D. S. Moss, of the Moss and Brill chain of theaters, will personally direct.

The Aborn Opera company at the Academy of Music opened week April 28-May 3 with a meritorious production of "Carmen." From the attendance it is evidenced that Brooklyn still has enough music lovers to provide adequate support of English opera. Salvatore Sciarretti appeared as Don Jose, Maude Stanley as Carmen, Morton Adkins as Escamillo, George Shields as Dancaire, and Philip Fein as Remendado.

"Alice in Wonderland" wandered over to the Majestic for its second week's sojourn in the City of Churches. Several thousand local Boy Scouts were Alice's guests at the performances on Monday and Tuesday evenings. The attraction is worthy of better patronage than it was accorded.

Boris Thomashefsky, with his Yiddish company, at Teller's Broadway Theater. He appeared in "The Green Millionaire."

The Minna Phillips Players opened their season at the Broadway May 3 with "Panthea." This will be followed by a thoroughly competent and artistic presentation of a series of recent metropolitan dramas, to be continued throughout the Summer. One new production will be made each week.

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CINCINNATI

CINCINNATI (*Special*).—The only theaters now open that are attracting the interest of the general public are the Grand and Keith's, aside from the burlesque houses.

At the Grand, "Potash and Perlmutter" returned for an engagement for a week, opening April 25. The audience at the opening night was very small and business throughout the week was not nearly as good as when it played here earlier in the season. A great mistake was made in having the prices range from fifty cents to two dollars as at this time of the year it is difficult to fill the theaters at prices a great deal less than that. Mr. Cyril Maude in "Grumpy" follows, week May 5, which closes the season at the Grand. There has been a great deal of extravagant advertising witnessed here this season, which has kept the public away from the theaters in many cases, but the limit has been reached in the advertisements preceding Mr. Maude's engagement, when the advance notices read, "The Greatest and Most Artistic Success in the History of the Stage." The breadth of this statement is astounding.

Evelyn Nesbit was the headliner at Keith's, week April 28, and attracted large audiences of the curious. Miss Nesbit's advance notices read that she is scoring absolutely on merit "and is not taking advantage of the incident which made her a participant in the most colossal case in the annals of the American courts." The real headliners of the bill were Walter Kelly in his monologue, and Mrs. Gene Hughes in her playlet, "Lady Gossip." Hans Kronold was exceptionally well taken. Reynolds and Donegan Witefield and Ireland, Perry, and a quartette from the local police force made up the rest of the bill. The salary given the singing policemen was turned over to the widow of an officer recently killed in a fight while on duty.

Chester Park is open every Sunday, the regular season beginning May 5. The openings of the other Summer resorts is not yet announced, but the Coney Island steamers are giving Sunday excursions. The "Uncle Sam at Work" pictures, showing at the Lyric, are creating only mild interest.

The "Robinson Carnation Beauties" were seen at the Olympic, week April 28. The "$1,000,000 Dolls," follow. "The Frolics of 1915" were at the Standard, week April 28, with the "Monte Carlo Girls" following.

A general financial depression seems to have settled over this city in the past few weeks. During the middle of the season when conditions were bad all over the country the good attractions that came to town played to packed houses, but the last several weeks business has been very bad and this has precipitated the closing of several of the houses before the scheduled time. This depression is felt in the outdoor amusements so far, even to the attendance at the ball park. Whenever the Cincinnati Reds have been at least first in the league as they are at present writing crowds have thronged Redland Fields; but the conditions at present are just the reverse.

JOHN REDHEAD FROOME, JR.

PITTSBURGH

PITTSBURGH (*Special*).—"The Lilac Domino" at the Alvin week April 28, was a real delight and pleased good houses. Prominent in the cast were Eleanor Painter, Carl Gantvoort, Rene Detling, John Hazzard, and R. Terrill. This light opera proved one of the treats of the season. Joseph Santley in his new piece, "All Over Town," May 5-8.

Christie MacDonald played a return engagement at the Nixon in "Sweethearts" April 28-May 1. Victor Herbert conducting the orchestra Monday evening. There have been several changes in the cast, but the offering fully measured up to its former high reputation when last seen here. This closed the regular season at this house. Beginning May 5, "The Spoilers" (in motion pictures) will begin an engagement.

A revival of "East Lynne" was seen at the Lyceum week April 28, with Norma Berwin in the principal role. The supporting company was excellent and good houses were the result. "Uncle Tom's Cabin" May 5-8.

Caroline White was the headliner of a good bill of vaudeville at the Grand April 28-May 1. Among others on the bill were Flo Irwin and company, Four Marx Brothers, and Robert Emmett and Muriel Window. Eva Tanguay is the headliner May 5-8.

The Miles has just closed for the season. This house was formerly the Pitt and has just lately been playing small time vaudeville. "Cabiria" (film) May 5.

George Stone and Etta Pillard headed a good burlesque show at the Gayety April 28-May 1. "The Social Maids." "Girls from Happyland" followed.

The Academy and Victoria also drew fair houses. "Uncle Sam at Work," in motion pictures, is drawing good houses at the Schenley twice daily.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Omaha, Neb., 4-5. Kansas City, Mo., 6-8. Topeka, Kan., 10. Wichita 11. Colorado Springs, Colo., 12. Denver 13-15.

ALONG Came Ruth (Henry W. Savage): Chgo. April 25—indef.

ANGLIN, Margaret (James Shoaregreen): N.Y.C., April 12—indef.

BARRYMORE, Ethel (Chas. Frohman): Chgo. 2—indef.

BRAMHALL, Waters (Butler Davenport): N.Y.C. April 21—indef.

BURKE, Billie (Chas. Frohman): Minneapolis 2-3. Eau Claire, Wis., 4. Duluth, Minn., 7, 8. Stillwater 10. Red Wing 11. La Crosse, Wis., 12. Winona, Minn., 13. St. Cloud 14. Fargo, N. D., 15.

CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. 7-May 29.

COWL, Jane (Oliver Morosco): Chgo. April 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 22—indef.

DADDY Long-Legs (Henry Miller): Toronto 5-8.

DAILY, Arnold (Garrick Producing Co.): N.Y.C. April 5—indef.

DIPLOMACY (Chas. Frohman): Springfield, Mass., 5. Worcester 6. Hartford, Conn., 7, 8. Bridgeport 10. New Haven 11, 12. Plainfield, N. J., 13. Allentown, Pa., 14. Scranton 15.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. April 26-May 8.

DREW, John (Chas. Frohman): Vancouver, B. C., 5, 6. Bellingham, Wash., 7. Everett 8. Portland, Ore., 10-12. Eugene 13. Sacramento, Cal., 15.

EVERYWOMAN (Henry W. Savage): Tacoma, Wash., 5, 6. Victoria, B. C., 7, 8. Vancouver 10-12. Bellingham, Wash., 14. Everett 15. Seattle 16-22.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FERGUSON, Elsie (Chas. Frohman): Chgo. April 5—indef.

FOOL and His Money: Hombold, Tenn., 5. Brownsville 6. Milan 7. Dartington, Ky., 10. De Koven, Tenn., 12. Columbia 14. Henderson, Ky., 15.

GREAT Ben. Players: Georgetown, Tex., 5. Belton 6. Waco 7. Brownwood 8, 9. Ft. Worth 10, 11. Denton 12. Sherman 13. Durant, Okla., 14. Ada 15. Norman 17. Edmond 18. Stillwater 19.

HELP Wanted (Lait and Raffetz): Phila. 5-15.

HYPHEN, The (Chas. Frohman): Boston 5-15.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 12-May 15.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

LAST Laugh (Messrs. Shubert): Boston 3—indef.

LAW of the Land (George Broadhurst): Boston April 19—indef.

LIFE (Wm. A. Brady): Chgo. April 3—indef.

MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.

MAUDE, Cyril (The Lieblers): Cinti. 3-8.

NATURAL Law (John Cort): N.Y.C. April 5—indef.

OMAR the Tentmaker (Tully and Rockland): Boise, Ida., 5. Baker City, Ore., 6. Pendleton 7. Walla Walla, Wash., 8. Spokane 9-12. North Yakima 13. Tacoma 14, 15. Victoria, B. C., 17, 18. Vancouver 19, 20.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PEG o' My Heart (Co. A; Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Oliver Morosco): Cleveland 3-8.

POTASH and Perlmutter (Al. H. Woods): Detroit 3-8.

REVOLT, The (L. Fitzgerald): Boston 3—indef.

ROBSON, May (Academic Producing Co.): Toronto 3-8. Paterson, N. J., 10. Trenton 11. Wilmington, Del., 12. Atlantic City, N. J., 13-15.

SHE'S In Again (Ned Wayburn): Phila. April 10—indef.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

SPOONER, Cecil: Chgo. April 12-May 3.

STARR, Frances (David Belasco): N.Y.C. Jan. 26-May 8.

TELLEGEN, Lou (Messrs. Shubert): N.Y.C. March 17—indef.

TOO Many Cooks (Wm. A. Brady): Chgo. March 28—indef.

TRILBY (Joseph Brooks): N.Y.C. April 3—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—indef.

UNCLE Tom's Cabin: Pittsburgh 3-8.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Victoria, B. C., 5. Vancouver 7, 8. Bellingham, Wash., 10. Everett 11. Tacoma 12. Portland, Ore., 13-15. Yakima, Wash., 16. Spokane 17, 18. Missoula, Mont., 19.

WASHINGTON Square Players: N.Y.C. Feb. 15—indef.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 6—indef.

WHITE Feather (Wm. A. Brady): Chgo. 2—indef.

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EL PASO, Tex.: Glass.
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HAMILTON, Ont., Can.: Temple.
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MINNEAPOLIS: Bainbridge Players.
MONTGOMERY, Ala.: Majestic.
MONTREAL: His Majesty's.
MOOSE JAW, Sask., Can.: Majestic.
MT. VERNON, N. Y.: Westchester.
NEWARK, N. J.: Brownell-Stock Players.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Poli's.
NEW HAVEN, Conn.: Hyperion.
NEW ROCHELLE, N. Y.: Princess.
N.Y.C.: Keith's, Bronx.
N.Y.C.: Wadsworth.
NORFOLK, Va.: Colonial Players.
OAKLAND, Cal.: Liberty.
OKLAHOMA CITY, Okla.: Carter-Robinson.
OKLAHOMA CITY, Okla.: Overholser.
OMAHA: Boyd's.
PEORIA, Ill.: Hippodrome.
PITTSBURGH: Davis Players.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PROV., R. I.: Albee.
PROV., R. I.: Colonial.
RACINE, Wis.: Orpheum.
REGINA, Sask. Can.: Oliver Eckhardt Players.
RICHMOND, Va.: Academy.
ROCHESTER, N. Y.: Manhattan Players.
ROCKFORD, Ill.: Otis Oliver.
ROCK ISLAND, Ill.: Empire.
SACRAMENTO: Grand.
ST. JOHN, N. B.: Young-Adams.
ST. LOUIS: Park.
ST. LOUIS: Shenandoah.
ST. LOUIS: Shubert's.
ST. PAUL: Huntington Players.
SALEM, Mass.: Empire.
SAN ANTONIO, Tex.: Grand Opera House.
SAN DIEGO: Empress.
SAN DIEGO: Mexican.
SAN DIEGO: Spreckles.
SAN FRANCISCO: Wigwam.
SAVANNAH, Ga.: Liberty.
SCHENECTADY, N. Y.: Mozart-Dennison.
SCRANTON, Pa.: Keith.
SEATTLE: Bailey-Mitchell.
SIOUX CITY, Ia.: Colonial.
SIOUX CITY, Ia.: Princess.
SIOUX FALLS, S. D.: Barrow-Howard.
SOUTH BEND, Ind.: Oliver.
SPOKANE: Auditorium.
STAMFORD, Conn.: Stamford.
STEUBENVILLE, O.: Victoria.
SYRACUSE, N. Y.: Empire Players.
SYRACUSE, N. Y.: Traverse-Douglas.
TACOMA, Wash.: Empress.
TAMPA, Fla.: Tampa.
TORONTO: Percy Haswell.
TROY, N. Y.: Maud's.
UTICA, N. Y.: Majestic.
VANCOUVER, B. C.: Avenue.
WACO, Tex.: Cozy.
WASHINGTON: Columbia.
WASHINGTON: Poli's.
WATERBURY, Conn.: Jacques.
WATERLOO, Ia.: Gorrell.
WAUSSON, O.: Cornell-Price Players.
WHEELING, W. Va.: Victoria.
WICHITA, Kan.: North Brothers.
WINNIPEG, Can.: Dominion.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton (George Farren).
YOUNGSTOWN, O.: Park.

TRAVELING STOCK

ANGELL: Orishany Falls, N. Y., 3-8.
BIJOU: Laurenburg, N. C., 3-8.
BROWN, Louise: Rutland, Vt., 3-8. Waverly, N. Y., 10-15.
BRYANT, Billy: Huntington, W. Va., 3-8.
CLARENDON: Mt. Blanchard, O., 3-8.
COLUMBIA: Warrenton, S. C., 3-8.
FOX, Roy E.: Lubbock, Tex., 3-8.
McKINLEY Players: Bucyrus, O., 3-8.
RICHARDSON: Pittsburg, Kan., 3-8.
SHERMAN Players: Joliet, Ill., 3-5. Elgin 6-8.
SHERMAN Players: Galesburg, Ill., 3-5. Aurora 6-8.
SHOREY, Ethel May: Newmarket, N. H., 3-5. Westbrooke, Me., 6-8.
TRAHERN, Al.: Huntington, L. I., 3-8 Patchogue 6. Bayshore 7. Sayville 8.

OPERA AND MUSIC

ABORN English Opera Co. (Messrs. Aborn): Prov., R. I., April 26-May 15.
ABORN English Opera Co. (Messrs. Aborn): B'klyn, April 19-May 8.
ABORN English Opera Co. (Messrs. Aborn): Balto., April 19—indef.
ABORN English Opera Co. (Messrs. Aborn): Wash., April 26—indef.
DANCING Around (Messrs. Shubert): Chgo., April 18—indef.
GILBERT and Sullivan Opera Co.: N.Y.C. April 12—indef.
GIRL from Utah (Chas. Frohman): Grand Rapids, Mich., 3, 4. Ft. Wayne, Ind., 5. Dayton, O., 7. Wheeling, W. Va., 8. Johnstown, Pa., 10. Altoona 11. Harrisburg 12. Reading 13. Easton 14. Lancaster 15.
HELLO, Broadway (Cohan and Harris): Boston April 26-May 8.
LILAC Domino (Andreas Dippel): N.Y.C. 3-15.
LITTLE Cafe (Klaw and Erlanger): Phila. April 19—indef.
MacDONALD, Christie (Henry L. Gilleenie): Cleveland 3-8.
McINTYRE and Heath (John Cort): Corning, N. Y., 5. Olean 6. Hornell 7. Elmira 8. Binghamton 10. Cortland 11. Ithaca 12. Geneva 13. Owasco 14. Watertown 15. Utica 17. Amsterdam 18. Hudson 19.
MAID in America (Messrs. Shubert): N.Y.C. Feb. 15-May 29.
MODERN Eve (Askin and Norris): N.Y.C. 3—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.
NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.
ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.
OUR Children (Oliver Morosco): Chgo. 3-22.
PEASANT Girl (Arthur Hammerstein): N.Y.C. March 2—indef.
SANTLEY, Joseph: Pittsburgh 3-8. Cleveland 10-15.
SARI (Henry W. Savage): Salt Lake City 3-5. Ogden 6. Reno Nev., 8. Frisco 9-29.
TO-NIGHT'S the Night (Messrs. Shubert): Phila. 3—indef.
WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.
ZIEGFELD'S Follies of 1914 (Florenz Ziegfeld): Milwaukee 2-8.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.
RICHARD and Pringle (Holland and Filkins): Brush.
Colo., 5. Sterling 6. Sidney, Neb., 7. Alliance 8. Scotts Bluff 10. Guernsey, Wyo., 11. Douglas 12. Casper 13. Thermopolis 14. Worland 15. Basin 17. Lovell 18. Cody 19.

MISCELLANEOUS

BARNES, Al G., Circus: Mallet, U. S., Logan 6. Blackfoot, Ida., 7. St. Anthony 8.
SOUSA'S Band: Waterloo, Ia., 5. Sioux City 6. Des Moines 7, 8. Omaha, Neb., 9. Lincoln 10. St. Joseph 11. Topeka, Kan., 12. Wichita 13. Pueblo, Colo., 14. Colorado Springs 15. Denver 16.

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LETTER LIST

WOMEN

Auer, Florence, Juanita Archer.
Bentwick, Phyllis, Nancy Boyer, Russain Blair, Effie Bruce, Louise Brinkler, Olive Berkeley, G. Brain, Ida Blodgett, Sara Biala.
Colonna, Claudia, Edith Cooke.
De Forest, Billy, Miss, Margaret Dawson, Janet Dunbar, Lillian Diz.
Earle, Virginia.
Fulton, Maude, Lois Fuller, Isabelle Fletcher, Mrs. Chas. Fisher.
Gooden, Beatrice, Ella Goodall.
Herbert, May, Emma Haynes, Maxie Hartford, Mrs. Leslie Holdsworth.
Jordan, Ethel.
Leslie, Ruby, Violet Laurel, Elsie Leslie, Ethel Le Vay, Anita Le Cor.
Miller, Eleanor, Mrs. Al. Morgan, Mrs. Priestly Morrison, Bertie May, Esther Mendell, Winnie McAdams.
Norris, Jane, Miss Billie Norton.
Perry, Hattie, Ivy Payne, Maude Pinnett.
Ryan, Etta, Eva A. Regan, Lila Russell, Mrs. Fred Russell, Rita Redmond.
Stewart, May, Amy Stone, Peggy Siegel, Ada Sterling, Lena Star.
Thurston, Adelaide.
West, Ethel, Mrs. L. R. Willard, Arline Wiseman, Florence Webber.

MEN

Allen, Frederick, Wm. Adamson.
Benton, Arthur, E. M. Backus, Fred Backus, Marshall Binmingham.
Collins, H. D., Ralph Cummings, Ward Caldwell, E. G. Carlton, E. A. Clark, J. C. Catterlin, Clay Cody, W. H. Crompton, Owen Coll.
Delamater, A. G., Geo. Duthie, Jas. Doyle.
Elliott, Louis, E. B. Eddy, Louis Eagan, J. G. Edwards.
Fane, Walter, Richard Freeman, Louis Fett, Geo. Farren, Virgil Forsyth.
Gilmain, Garvin, Richard Garrick, Taber Giles, B. M. Graham, Wm. Greenough.
Howland, Wm., Tony Hunting.
Jones, Franklin, J. Paul Jones, Horace Judge.
Kelley, G. L., Theo. Kiassy, Chas. Keane.
Linkey, Harry, A. Francis Lenz.
Martindale, Edw., J. Monahan, Gerald Maloney, Robt. Millikin, Bert Merkel.
Nicholls, Ralph.
Pennington, W. B., Jno. Preston, Larry Powers.
Regan, Jack.
Stark, Ralsworth, A. Smith, Geo. Sweatman, Gordon Standing, M. Schultz, S. V. Sheldon, Robt. Smiley.
Titus, Frederick, Walter Thomas, Harrison Thompson, J. J. Tanner, Phillip Tead.
Waite, Chas., Leonard Willey, Jos. Winninger, Geo. Wilson, Mike Wilkes, Robt. H. Wilson.
Yeadaker, Earl.

BOSTON

English Players at the Plymouth—Vincent Club's Benefit—Euripedes at the Stadium

Boston, May 4 (Special).—The Plymouth, the Toy, and the Majestic closed Saturday evening and it looks now as if they would remain closed through the Summer.

The English Players at the Plymouth acted Stanley Houghton's comedy of "The Younger Generation" with as much care and attention to detail as if the play had been given with an all-star cast. Few plays and few companies this season could compare in any way with the play and the company at the Plymouth. And yet the public did not seem eager to see this well written play so well acted and the result is the closing of the house.

Last evening Edward Locke's drama of "The Revolt" came to the Shubert, following "To-Night's the Night," one of the best musical plays of the season. At the Hollis the play by Justus Miles Forman entitled "The Hyphen" began a fortnight's engagement. Then Edward Abeles came to the Cort in "The Last Laugh," the new play by Paul Dickey and Charles W. Goddard, pleasantly remembered here by their excellent and diverting little comedy of "The Misleading Lady." If "The Last Laugh" pleases as well as did the other play, Mr. Abeles should stay with us for a long time.

It is the last week of "Hello, Broadway," with George M. Cohan and William Collier, at the Colonial, and also the seventeenth and last week of "Common Clay" at the Castle Square. Mr. Craig has been congratulated on all sides on account of the remarkable success of the prize play. Next week comes Rose Stahl's diverting "Maggie Pepper," which is well suited to the demands of a stock company.

The Vincent Club, which gives three performances each year for the benefit of the Vincent Hospital, named in memory of the actress who was at the Boston Museum for so many years, gave a successful performance of this year's attraction, "S. S. Romantic." This afternoon the club is repeating it for the benefit of the Serbian Distress Fund. The performance is at the Cort.

On Monday evening, May 17, the Majestic Theater will reopen with the Lasserman Players, an organization conducted by Lester Lasserman and company, with E. V. Phelan as manager. Mr. Lasserman has been connected with stock companies in Buffalo, Toronto, Kansas City, and New Orleans, and has acted with Mrs. Fiske, Modjeska, Nance O'Neil, and Bertha Galland. Among the visiting stars who will act for a week each are: H. B. Warner in "Alias Jimmy Valentine," Fritzi Scheff in "Pretty Mrs. Smith," Mary Nash in "The Woman," and Florence Reed in "The Butterfly on the Wheel."

Now that Wallack's is only a memory and Lilian McCarthy and Granville Barker, who acted at this playhouse until the workmen began its demolition, are free to accept engagements elsewhere, they are coming to Boston and will produce at the Harvard Stadium on the afternoons of May 19 and 20 "Iphigenia in Tauris" and "The Trojan Women," both by Euripides, translated and freely adapted by Gilbert Murray, of Oxford University. The music for the chorus was composed by Professor David Smith, of Yale, and the stage scenery and costumes were designed by Norman Wilkinson. The stage will closely resemble the stages of the ancient theaters in Greece. Miss McCarthy and Mr. Barker have arranged for a series of performances at Yale, Princeton, the University of Pennsylvania and the College of the City of New York.

J. E. CLAPP.

"THE LADY IN RED" IN TORONTO

Toronto (Special).—"The Lady in Red," the musical comedy which recently had its premiere in Atlantic City, was given at the Princess Theater week April 26. It is oriental in spots and a bit risque in places. The plot has to do with an artist who gains notoriety by a modest young lady by remembering her face, painting her from memory in a costume of opus, and then, because she upbraids him, he gives the portrait to a soap-maker to be used as an advertising placard. Naturally she falls in love with him, and they live happy ever after.

Will Phillips, Glenn Hall, Valli Valli, and Gertrude Vanderbilt, assisted by a good cast, keep interest on tip-toe. The comedy will make an excellent Summer attraction.

DANVERS.

FIRST OF "THE LAST LAUGH"

Atlantic City, N. J. (Special).—"The Last Laugh," with Edward Abeles in the leading part, had its first trial at the Apollo Theater April 26. It is a three-act product by Paul Dickey and Charles W. Goddard. The Shubert-Belasco produced it. The supporting company includes Ines Plummer, Marion Murray, Gertrude Clemens, Henry Harmon, Everett Butterfield, Stephen Maley, Albert Crane, Neil Burton, George Abbott, Frederick Wallace, Bert Moin, and Bernard Rizzo. After an engagement in Boston "The Last Laugh" will be seen in New York.

E.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Mary Shaw in "The Dickey Bird"—Fiske O'Hara Sings—Richard Carle's Musical Comedietta

Copyright Ira L. Hill's Studio, N. Y. C.
MISS HELEN ROOK,
Winter Garden "Discovery," at the Palace This Week.

MARY SHAW brought "The Dickey Bird," written by Harvey O'Higgins and Harriet Ford, to vaudeville. "The Dickey Bird" is slender—not of any lasting impression but lightly amusing.

"Dickey Bird" Is Frothily Entertaining

A newly married couple come to look over the apartment of a Mrs. Griffith, with a view of renting it. Mrs. Griffith proves to be the bridegroom's first wife. Richard Bowen—the Dickey Bird of the romance—hasn't had the courage to tell his girlish bride of his former marriage, because that young woman has decided views against divorce.

But a blundering Swedish maid lets the cat out of the bag and Richard has to confess. "You were her Dickey Bird," accuses the tearful bride. "I want to go home to mo-other!" Then Dickey tells why he left Mrs. Bowen No. 1. "I saw 'A Doll's House' and I began to realize that I was a male Nora. I had married a woman who didn't believe me capable of having an opinion of my own. So I went out into the night!"

The bride turns angrily upon wifey No. 1. "Dickey, you go right along," the ex-clinging-vine commands, and Dickey meekly obeys. "You cat!" the bride snaps at the smiling divorcee and departs, slamming the door. Then wifey No. 1 laughs to herself, for poor Dickey's chances of thinking for himself have departed once more.

As the philosophical divorcee, Mary Shaw read her lines with point—even if she was just a bit obvious. Lumsden Hare was capital as the Dickey in quest of a chance to think for himself. And Arline Hackett, as the sentimental bride suddenly transformed into a spitfire, was delightful.

"The Dickey Bird" is frothily amusing. It even has sparkling moments.

Fiske O'Hara and the Irish Ballad

Fiske O'Hara has been en tour playing debonaire Irish heroes, foiling the red coated English soldiery and singing of colleens, blue eyes and Killarney's green banks for these many seasons. At the Palace he invaded vaudeville.

With a be-ruffled romantic costume and a jeweled cane, Mr. O'Hara brought along five songs of the Emerald Isle. The best of these was a pretty little melody, "You and I." Of course, Mr. O'Hara did "The Wearing of the Green."

The tenor "got over" very well. He sings agreeably. Could an Irish singer of Irish songs fail? We doubt it. If you like this sort of thing you'll like O'Hara. To us it's all a bit blarney-ily saccharine. But there is the Irish singer's benign smile. No one could be cold to that.

"If We Said What We Thought" was the musical skit, contributed by Tom Barry, which vehicled Richard Carle—be-spectacled and be-white spatted—to the varieties.

Carle as a Gay Philanderer

The title is really the brightest thing about the condensed musical comedy. There are two electrified chairs with the power of making persons who sit in them tell the unadorned truth. Then there is a young tenor who wants to marry the heroine, the niece of the gay and philandering Richard Cobb, who tries to prevent the match. Cobb has a jealous wife of brunette moods and a penchant for ladies of blonde tendencies. Of course, he gives his consent to the young folks' match after an incriminating episode with a French dancer. The plot isn't, by any stretch of the imagination, unique or new. "Give us an kiss," is one of the

MISS FLORRIE MILLERSHIP,
Appearing in Vaudeville.

lines, and another runs, "I'm not bald headed—I have a tall face." And the musical numbers, by James Carlin, run along the level of "Betsy, the Belle of the Bathers," with the chorus of six in footlight bathing attire.

Carle was really labored as the festive Cobb. To be honest, he was handicapped by leaden material. He contributed, of course, his usual bit as a "fussed" husband trying to explain things to his irate wife. Colt Albertson, too, worked hard as the tenor hero, but the rest of the cast was rather engulfed in the skit.

If we said what we thought about "If We Said What We Thought"—but we won't.

Songs from Longacre Art Centers

Ruth Roye—with her excessive mannerisms plus—was back in some new rags. One, "She Lives Down in Our Alley," was of a chorus lady who evolutioned into Parisian gowns and the name of La Belle Marie——

"She's as French as Paddy Duff,
I wonder where she gets that stuff,"

while another, a rube number, had equal subtlety, running along this delightful theme:

"Cy's been drinking cider,
Better take his wife and hide her,
He'll treat her mighty cruel."

The Ward Brothers came back in their London chappie patter and dance specialty. The two still make their work—of the silly ass type—stand out incisively and they've brushed up their repartee here and there.

"I say, have you seen the ruins of America?" asks Bertie of Archie, "I think they call them Brooklyn."

The Prize Fighter and the Goil

At the Royal, Taylor Granville, aided by Laura Pierpont, returned to the varieties in his own sketch, "The Yellow Streak," which is out and out melodrama of the old school.

It's in four scenes, and Granville again plays a pugilist, "Bud" Burns—pronounced Bo-ines—contender for the featherweight championship. "Bud" is in love with Nan Baker, the flip and slangy proprietress of a lunch room, but he loses his fight when his opponent adroitly knocks his head against a ring-post. Indeed, he loses his sight through the blow. Next the villainous boxer, Eddie Leary by name, attempts to "get" the goil. With a fake note, he lures her to a deserted office at night and locks the door—when the blind "Bud" clambers in from a fire-escape in the nick of time. Nan flashes out the lights and the men fight on almost equal terms. But "Bud" is knocked heavily to the floor—just as some friends rush in. Then he discovers that the last blow has knocked his sight back again.

The programme declares that it is possible for a man to lose and regain his sight in this way. Since we never doubt a programme, we can't question this incident. However, the plot doesn't stand reasonable analysis anywhere. "The Yellow Streak" belongs to the dramatic plane of the old "ten-twent-thirt" melodrama of the pre-photodrama days. It even has a burlesque Irish policeman and a scrubwoman who exchange repartee and act as the comedy relief.

The restaurant scene is staged with excellent attention to detail, by the way. The coffee steams realistically, even if we wonder how Leary won the fight on a foul and if we doubt that a modern young woman would be lured by anything as ancient as the appointment-at-midnight. You are evidently not supposed to reason why in melodrama.

Princess Radjah as Cleopatra

We had our first view of the Princess Radjah at the Victoria. We sadly admit our lack of knowledge—Radjah being something of an institution since that famous programme comment: "Placing a snake in her bosom she danced before a statue of Antony until it bit her."

Bangs, N. Y.
MISS GRACE DE MAR,
Singing Comedienne, Now Touring in the Varieties.

Radjah is still doing her Cleo evolution—quite, quite subdued—with a nice, wriggly snake, which is thumped about unceremoniously. And she also introduces her "chair dance," in which she whirls about while clutching a perfectly ordinary chair in her teeth. Except for this dental power, we observed nothing remarkable about Radjah's dancing. It may be of the Far East—but it didn't seem even as far east as Coney Island.

Will Rogers—the informal cowboy lariat expert—told about his difficulties—appearing on a bill between Dainty Marie and Radjah. Rogers is always amusing in his happy-go-lucky way.

Woodman, Spare That Joke

Tim McMahon and Edythe Chapelle sit on a trunk in front of a scenery railroad station and repartee. The humor is of the Reconstruction period, and runs the gamut from the Erie to matrimony. For instance, there's that gray-haired veteran—

"You told me you were well off before you married me."

"I was—but I didn't know it."

It always touches us to hear that good old joke. We recall hearing it at our first variety performance, and it's dear to our memory.

WAR-TIME LONDON NEWS

LONDON (*Special*).—Sir J. M. Barrie's "The Will" is being presented for the first time in the varieties. Edmund Gwenn is the Philip Ross. "The Will" opened at the Coliseum, where Genee is still dancing.

Charlotte Parry is still offering her protean sketch, "Into the Light."

Anna Wheaton will be one of the principals of the new Hippodrome revue, "Push and Go." Others in the De Courville production will be Harry Tate, Shirley Kellogg, Violet Loraine, and Arthur Swanston. William J. Wilson, late of the New York Hippodrome, will stage the revue.

Viola Tree is making a variety tour in E. F. Benson's "Dinner For Two."

Lady Constance Stewart-Richardson opened at the Empire on April 19 in a Greek ballad-dance, "The Wilderness."

Neil Kenyon is to shortly produce a new character sketch.

WILLARD MACK IN HOSPITAL

BRIDGEPORT, CONN. (*Special*).—Willard Mack was held up and assaulted in this city late Saturday night, April 24, on his way to a Calburn stock performance of "So Much For So Much," in which he once starred. Mr. Mack arrived in Bridgeport about midnight and was accosted by a man who asserted he was a vaudeville performer seeking work for himself and wife. On Housatonic Avenue, between the New Haven Railroad station and the Lyric Theater, Mr. Mack was tripped by his companion, while two negroes beat him. After being robbed of a gold watch and $190 in cash, the actor was left stunned on the sidewalk, where he was discovered by a pedestrian and aided to his room at the Stratfield Hotel. Later concussion of the brain developed, and on advice of his physician, Dr. C. N. Haskell, Mr. Mack was sent to the Bridgeport Hospital. ALLEN P. WEIL.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—Grace La Rue topped the Palace Music Hall bill in a delightful way last week. Henrietta Crosman was appealing in "Thou Shalt Not Kill"; and Percival Knight and company presented a sketch, "The Masterpiece."

Lydia Lopokova and the Morgan Dancers won the Majestic audiences. Wellington Cross and Lois Josephine pleased; the Farber Girls entertained, and Master Gabriel offered "Little Kick." A. C. WILKIN.

THE BROOKLYN BILLS

The Courtney Sisters and Matthews Shayne and company topped an interesting bill at the Prospect last week. Geo. Howell and company in "The Red Fox Trot," and Madame Doree, offering moments from grand opera, were well received. The Le Grohs, the Schwartz company, and Kramer and Morton pleased. The Seebacks, the Black Brothers, Keno and Green, and Duffy and Lorens in "Springtime" were also on the bill. This week there is another strong bill, with Miss Norton and Paul Nicholson headlining.

Gertrude Hoffmann and her revue headed the Orpheum bill last week.

DEATH KNELL OF "HOKUM" SOUNDED; HIGHER VAUDEVILLE COMING

Elmer Rogers's Management and Eddie Darling's Booking Skill Stand Out in Season's Showmanship

BY WALTER J. KINGSLEY.

THE Higher Vaudeville is coming, and the genius of E. F. Albee will create it at the Palace, the great central theater of the Keith Circuit. Vaudeville finds the public tired of the old things. "Hokum," "jasbo," and "gravy," as slap-stick comedy is termed in the argot of the two-a-day, have palled upon the palates of the variety fan. Ragtime and dancing, acrobatics and animal turns, staccato personalities, with inhuman courage in thrusting bold humor across the footlights, are wearing on the public. Big-time vaudeville wants true greatness. The Palace has given its patrons Calve, Carolina White, Carl Jorn; and each artist in turn packed the theater to the doors. Never was there a more conspicuous hit than was scored by Nazimova in "War Brides." Kalich did well in "The Victim"; Edith Taliaferro and Charlotte Walker did tender, romantic sketches and were beloved of Palace audiences. This week Blanche Walsh is making a success in "The Spoils of War," the most daring and terrible play ever shown in America, and yet a true, vital, dramatic document of the man-beast in war time. Nothing is too good for vaudeville; but it must be "the goods." The Palace audiences want the best, and the high ranges of the world's amusement are being hunted over for big, artistic game. I speak advisedly when I say that Paderewski, Caruso, Busoni, Gabrilowitsch, Mary Garden, Alda, Alma Gluck, Kreisler, and other artists of their caliber, will yet be heard at the Palace and its allied theaters. Keith vaudeville aims to blend the concern room and musical stage with its own style of entertainment. Ultimately there will be a series of houses like the Palace presenting the most variest, wonderful, and artistic programmes the world has ever known. These theaters will cater to all the senses in excelsis. But one star is despaired of, and he is John McCormack, who asks $25,000 a week for fourteen appearances.

May Tully put one across in the "Fashion Show," which, after three smashing big weeks at the Palace, Colonial, and Orpheum, is now selling out for Harry Jordan at Keith's, Philadelphia. Jordan prepared the way by superlative advance work, and the act came along and quite won the hearts of his patrons. When Harry Jordan guarantees an act in advance, Philadelphia just sits back and revels in a coming treat.

As I look back over the season just closing, two striking examples of good showmanship stand high above the horizon—one is the master managerial powers shown by Elmer Rogers at the Palace, and the other is the brilliant booking for the Keith theaters in New York done by Edward V. Darling. Both men work under great strain. All the men who count in the world of vaudeville are in and around the Palace daily and form a board of review to pass upon house management and house booking. They are a hard audience because they wrote the vaudeville game, and nothing escapes them.

That Elmer and Eddie have gotten by with honors is proof of their consummate class. The patience, the tact, and the almost uncanny skill of Darling in getting material, and then blending it into a semblance of originality, are miraculous. If there were hosts of new acts coming along, and many fresh personalities with the gift of public entertainment appearing on the skyline of vaudeville, his work would be easier; but, for the most part, he has to work with old material. Standard vaudeville is necessarily the backbone of his bills, and standard vaudeville acts have a disinclination to do new stuff. I think that Darling's idea of Heaven is a place where there are enough new acts every week to book a dozen big bills in a perfect sequence from opening to closing.

C. B. Bray, the herculean executive of the Orpheum Circuit, whose shoulders are wider than Jess Willard's, sails for Bordeaux on the *Espagne* on May 8. I happen to know that he goes to France as the accredited correspondent of several publications, and, backed by letters governmental and otherwise so strong and persuasive, that the French will just naturally have to invite him to the front to see the fighting—and, between ourselves, that is all "Charlie" is going over for. He's a large, silent man; but he likes a real fight as well as any one living; and believe me when I tell you that he will be in the trenches in May.

The success of Kitty Gordon and Jack Wilson in their tour of the Orpheum Circuit, now under way, is noteworthy. They head an excellent Orpheum road show; but their personal popularity appears unbounded. The glowing reports of their work which come back to Broadway have led the Shuberts to make them a tremendously good proposition for joint stardom next season; and the Palace Theater has approached them regarding a long Summer engagement. It is certain that they will appear together most prominently on Broadway in the Fall.

Those clever Hanlon boys—Fred and Will—will shortly return to England and resume the vaudeville tour so rudely interrupted by the war. They had four years booked solid in Great Britain and on the Continent; and the British booking powers are now calling them back to the land where they are the popular idols of the music halls and Christmas pantomimes.

Robert Gilbert Welsh has a fine one-act drama, "Jesebel," in the May *Forum* which will well repay reading. Welsh is a highbrow dramatist who errs on the side of excessive modesty. I think that he has the ideas for several corking vaudeville sketches in his capacious Scoth noddle; which, by the way, gave that excellent American folk-play, "Tethered Sheep," to the Neighborhood Playhouse last Winter. Welsh writes superb English, and the dialogue in "Jesebel" sounds the high note of ancientry.

Speaking of folk-play reminds me that the Palace will present more than one of these interesting productions next season. In the widening out of vaudeville, the folk-play is to be taken into what will ultimately be the all-embracing net of the world theater.

Leitha, Seattle.
MISS ELYPHE SNOWDEN,
Appearing in Vaudeville.

Loney Haskell announces that a perfectly good manager, actor, playwright, press agent, introducer, and lecturer is at liberty for the hot months.

Irene Franklin and Burton Green will headline the opening bill at the New Brighton Music Hall on May 17. Allen Dinehart and company, Arnaut Brothers, Primrose Four, Kirk and Fogarty, Clark and Verdi, the Langdons, and "The Act Beautiful," will be on the same bill.

The Orpheum circuit closings are outlined as follows:

Sioux City, April 24; Lincoln, May 1; St. Paul, Des Moines, Salt Lake City, Portland, Seattle, May 6; Denver, May 16; Winnipeg, Minneapolis, May 23. Omaha and Kansas City close late in May, while the San Francisco, Oakland, and Los Angeles Orpheums will likely remain open all Summer.

The Witmer and Vincent theaters in Williamsport, Altoona, and Johnstown closed on Saturday night. The Allentown and Easton houses remain open a little longer.

Emma Trentini's vaudeville season is still hanging fire. The prima donna may play two weeks in the varieties.

Blanche Walsh is appearing at the Palace this week in a sketch, "The Spoils of War," written by Hilliard Booth. This is the playlet considered by Mrs. Minnie Maddern Fiske as a possible vaudeville vehicle. It is a war sketch built around the capture of a town.

Carl Randall, who has been appearing in vaudeville with Emma Carus, is in New York. He will appear in the new Ziegfeld revue.

Harry Delf and Molly King will be seen in vaudeville shortly under M. S. Bentham's direction.

Cecil Lean and Cleo Mayfield are to join the new Shubert Summer revue, which is likely to be called "A Day in Paradise." Ted Lorraine and Hattie Burke will be in the same production.

Emily Lea and Donald MacDonald, late of "Lady Luxury," are to do a vaudeville two-act, booked by M. S. Bentham.

Sydney Jarvis and Virginia Pare will be seen in the varieties under M. S. Bentham's direction, following the closing of "Hello, Broadway."

Ray Cox is considering a one-week return to vaudeville after "Twin Beds" closes at the Fulton Theater.

Paul Dickey may revive "The Man From the Sea," which he played in vaudeville for a season under Percy Williams' regime.

Florenz Tempest is at the Prospect Theater this week in her new offering, "One of the Boys," by Philip Bartholomae and Silvio Hein. Her supporting company includes Allan Kearns, Kate Morrison, and Betty Dainty.

BEACH THEATERS OPEN ON MAY 17; VAUDEVILLE GOSSIP

Variety Players Invading Summer Revues — Emma Trentini for Two-a-Day?

The New Brighton Theater will open for its seventh season on May 17.

The house has been overhauled and is practically ready for its reopening. George Robinson, brother of the late David L. Robinson, who founded the theater, will devote his personal attention to the management. Mr. Robinson has re-engaged David Berk, of the Bushwick, as stage manager, and Benjamin Roberts, of the Alhambra, as musical director. Charles F. Dowling, of the Bushwick Theater, has been appointed treasurer.

Karl N. Bernstein has been selected as press agent.

Henderson's Music Hall, Coney Island, will also open on May 17.

Motion pictures and vaudeville will probably be the policy at the Brighton Beach Music Hall when it reopens.

The Colonial, Alhambra, and Royal theaters close their "big time" season on Sunday. The experiment of presenting junior vaudeville for the Summer months will be tried at the Royal, beginning Monday.

Hammerstein's closed its doors on Saturday night, earlier than anticipated.

COMING HEADLINERS

Week of May 10.—*Palace*, Gertrude Hoffmann and revue; *Orpheum*, Eva Tanguay, Lorraine and Burke; *Bushwick*, Bessie Clayton and company, Ben Welch; *Prospect*, Victor Morley and company, Claire Rochester.

Week of May 17.—*New Brighton*, Irene Franklin and Burton Green, Allen Dinehart and company; *Henderson's*, Nina White Hussars, Weston and Leon; *Bushwick*, Lorraine and Burke.

Miller Studio, Peoria, Ill.

MISSES CECILE WESTON AND LOUISE LEON,
Now Touring in a Vocal and Piano Act.

IN THE VAUDEVILLE SPOTLIGHT

John D. Winniger is to produce "Ethel Hesitates," a one-act play by Alice E. Ives. The sketch will be given an early production. The cast will include Clara Blandick, George B. Hubbard, and Mr. Winniger. Charles Henry Dorr, a New York newspaperman and syndicate writer, has been appointed business manager for the Winniger productions.

Miss Ives, who wrote "Ethel Hesitates," is a resident of New York, a member of the Dramatists' Club and the author of several plays.

Fritzi Scheff did not open at the Chicago Palace, as scheduled, last week. She made her return to the varieties at the New York Palace on Monday.

Palisades Amusement Park opens on Saturday, under the management of Joseph M. and Nicholas M. Schenck.

Since the Alhambra closes this week instead of next, Eva Tanguay's booking was shifted to the Orpheum for the week of May 10.

Nellie V. Nichols has an offer to go with the Shubert Summer revue.

Tim McMahon and Edythe Chapelle will have a new sketch, "Self-control and Will Power," when they open next season.

Jack Burnett, the vaudeville author and producer, has opened his new Chicago office in the Majestic Theater Building.

Jessie Busley is trying out her new sketch at Staten Island this week.

Olympia Desvall, with her equestrian novelty, was a feature of the Palace bill last week, being moved up from closing to opening the programme after the first performance. It is a prettily arranged cart act.

Damages aggregating $600,000 under the Sherman anti-trust law are asked for in two suits filed on April 27 in the United States District Court against the United Booking Offices of America, the Central Vaudeville Promotion Company, A. Paul Keith, Frederick F. Proctor, Edward F. Albee, H. B. Marinelli, Ltd., John J. Murdock, Morris Meyerfeld, Jr., and Martin Beck. The plaintiffs are Charles F. Bornhaupt and Clifford Fischer.

"Dum-Dums," the war playlet in which Madge Voe will star, will shortly be seen in New York. The playlet, by Jerome N. Wilson, has been undergoing some changes, and is now ready for a Metropolitan bearing.

CURRENT BILLS

Palace.—Fritzi Scheff, Bessie Clayton and company, Blanche Walsh and company, Ida Fuller and company, Helen Bock, Doyle and Dixon, "Chic" Sale, Claude Golden, the Gaudsmits.

Colonial.—Bernard Granville, Cecil Cunningham, Clifton Webb and company, Madame Dupree and opera company, George Howell and company, Ameta, Kramer and Morton, Charles Ahearn company, Dorothy and Madeline Cameron, Jack Taylor.

Alhambra.—Bertha Kalich and company, Bert Errol, Frank Fogarty, "Chic" Sale, Le Roy, Lytton and company, Joe and Ethel Dooley, "The Radium Spectre," Lightner and Jordan, the Schmettans.

Royal.—Trixie Friganza, Princess Radjah, Avon Comedy Four, J. C. Nugent and company, Duffy and Lorenzo, George White and Isabella Jason, Harry Holman and company, Ward Baker, El Ray Sisters.

Prospect.—"The Red Heads," Miss Norton and Paul Nicholson, Florens Tempest and company, Cantor and Lee, Du Callon, Ryal and Early, Selma Braats, Lockett and Waldron, Samoya.

Bushwick.—Gertrude Hoffmann and revue, T. Roy Barnes and Bessie Crawford, Dolly Connolly and Percy Wenrich, Will Rogers, Henry G. Rudolf, Booth and Leander, Dell Chain and Will Templeton.

Orpheum.—Nora Bayes, "Neptune's Garden," Robert and Lawrence Ward, Swor and Mack, Norton and Lee, "On the School Playground," Moran and Wiser, Genia D'Agarioff, Queenie Dunedin.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., Los Angeles.
ABOU, Ben, Hamad Trio: Orph., Memphis; Orph., New Orleans, 9-15.
"ACT Beautiful": New Brighton, Brighton Beach, N. Y., 17-22.
ADELAIDE and Hughes: Orph., Des Moines; Orph., Minneapolis, 9-15.
ADLER and Arline: Keith's, Louisville.
ADNARDS, Three: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
AERIAL Buds: Palace, Fort Wayne.
AHEARN, Charles, Troupe: Colonial, N.Y.C.; Shea's, Buffalo, 10-15.
ALBERT and Irving: Maj., Milwaukee.
ALDRICH, Mme.: Orph., Portland.
ALEXANDER Kids: Palace, Fort Wayne.
AMARANTHS, Four: Orph., Sacramento, 10, 11; Victory, Stockton, 12, 13; New, Fresno, 14, 15.
AMERICAN Dancers, Six: Prospect, B'klyn., 10-15.
AMETA, Mlle.: Colonial, N.Y.C.; Keith's, Boston, 9-15.
ANNAPOLIS Boys, Five: Keith's, Louisville; Keith's, Indianapolis, 10-15; Temple, Detroit, 17-22.
ANTWERP Girls, Four: Colonial, N.Y.C.; Orph., B'klyn, 10-15.
ARDATH, Fred J., Co.: Orph., Los Angeles, 9-15.
ARNAUT Brothers: Maj., Milwaukee; New Brighton, Brighton Beach, N. Y., 17-22.
ASAHI, Troupe: Columbia, Grand Rapids.
ASTAIR, Fred and Adele: Palace, Fort Wayne; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
ATTELL, Abe: Orph., Salt Lake City; Orph., Denver, 9-15.
AUBREY and Rich: Hipp., Cleveland.
AUSTRALIAN Woodchoppers: Keith's, Boston.
AUSTIN, Dave, Co.: Bijou, Savannah, 10-12; Victoria, Charleston, 13-15.
AVON Comedy Four: Royal, N.Y.C.; Keith's, Boston, 10-15; Bushwick, B'klyn, 17-22.
BAKER, Belle: Hipp., Cleveland; Victoria, N.Y.C., 10-15.
BAKER, Ward: Royal, N.Y.C.
BALL and West: Lyric, Birmingham; Forsythe, Atlanta, 10-15.
BALL, Eleanor R.: Keith's, Louisville; Keith's, Indianapolis, 10-15; Keith's, Cinti., 17-22.
BALL, Ernest R.: Maj., Milwaukee; Hipp., Cleveland, 10-15; Shea's, Buffalo, 17-22.
BALZER Sisters: Hipp., Cleveland.
BANKOFF and Girlie: Orph., 'Frisco; Orph., Oakland, 9-15.
BARABAN and Grohs: Orph., Denver; Orph., Colorado Springs, 9-15.
BARNES and Crawford: Bushwick, B'klyn.
BARRAT, Arthur: Hipp., Cleveland; Keith's, Cinti., 10-15; Keith's, Indianapolis, 17-22.
BARRY and Wolford: Shea's, Buffalo, 17-22.
BARRY, Mr. and Mrs. J.: Forsythe, Atlanta; Keith's, Wash., 10-15.
BAYES, Nora: Orph., B'klyn; Keith's, Boston, 10-15; Keith's, Wash., 17-22.
BEAUMONT and Arnold: Victoria, N.Y.C.; Prospect, B'klyn, 10-15.
BEERS, Leo: Prospect, B'klyn, May 10-15; Keith's, Boston, 17-22.
BERSON, Mme., Co.: Orph., Winnipeg.
BELL FAMILY: Victoria, N. Y.C.; Shea's, Buffalo, 10-15.
BENDIX Players: Temple, Rochester.
BERGEN, Alfred: Maryland, Balto.; Keith's, Toledo, 10-15.
BERGERE, Valerie, Co.: Palace, Chgo., 9-15.
BERKO, Siegel, Co.: Bijou, Savannah, May 10-12; Victoria, Charleston, 13-15; Orph., Jacksonville, 17-22.
BERRENS, The: Alhambra, N. Y.C., May 10-15.
BERTHE: Colorado Springs; Orph., Omaha, 9-15.
BICKEL and Watson: Orph., Kansas City.
BIG City Four: Colorado Springs.
BOGANNY'S, Jos., Troupe: Columbia, Grand Rapids.
BOGARD and Nichol: Lyric, Richmond, May 10-12; Colonial, Norfolk, 13-15.
BOND and Casson: Keith's, Columbus; Orph., Omaha, 9-15.
BONITA and Lew Hearn: Palace, Chgo., 9-15.
BOOTH and Leander: Bushwick, B'klyn.
BOWERS, Walter and Crooker: Orph., Oakland; Orph., Los Angeles, 9-15.
BRAATZ, Selma: Prospect, B'klyn.
BRADLEY and Norris: Maj., Chgo.
BRENNER and Wheeler: Grand, Pittsburgh.
BRICE, Fannie: Orph., New Orleans; Forsythe, Atlanta, 17-22.
"BRIDE Shop": Orph., Los Angeles, 9-15.
BROADWAY Love: Bijou, Savannah, 6-8; Lyric, Birmingham, 10-15; Forsythe, Atlanta, 17-22.
BRONSON and Baldwin: Orph., Omaha, 9-15.
BROOKS and Lorella: Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8.
BROOKS, Alan, Co.: Victory, Stockton, 5, 6; Orph., Los Angeles, 9-15.
BROWN and Newman: Orph., Des Moines.
BROWN, Fletcher, Trio: Orph., Winnipeg; Palace, Chgo., 17-22.
BRUCH, Fritz and Lucy: Orph., Duluth; Orph., Winnipeg, 9-15.
BRUNETTES, Cycling: Forsythe, Atlanta, 10-15; Orph., Jacksonville, 17-22.
BRUNNELL Sisters and Stephens: Lyric, Birmingham; Royal, N.Y.C., 10-15.
BURKE, John and Mae: Dominion, Ottawa.
BURKS and Lorraine: Orph., B'klyn, 10-15.
BURNHAM and Irwin: Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8.
BURR and Hope: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
BYAL and Early: Prospect, B'klyn; Alhambra, N.Y.C., 10-15.
BYRONS, Musical: Orph., Seattle; Orph., Portland, 9-15.
CALVE, Emma: Orph., Kansas City, 9-15.
CALVERT, Catherine, Co.: Maj., Chgo.
CAMERON, Dorothy and Madeline: Colonial, N.Y.C.
CAMPBELL, Misses: Orph., Winnipeg, 9-15.
CANTOR and Lee: Prospect, B'klyn; Keith's, Boston, 10-15.
CAPAULICAN, Chief: Royal, N.Y.C.
CARDO and Noll: Victoria, Charleston, 3-5; Bijou, Savannah, 6-8; Orph., Jacksonville, 10-15.
CARILLO, Leo: Victoria, N. Y.C.
CARLETONS, Two: Orph., Oakland; Orph., Los Angeles, 9-15.
CARR, Eddie, Co.: Keith's, Wash.
CARTER, Great, Co.: Forsythe, Atlanta; Lyric, Birmingham, 10-15; Victoria, Charleston, 17-19.
CASTER, Mrs. Leslie: Keith's, Indianapolis; Keith's, Toledo, 10-15.
CARUS, Emma: Orph., Sacramento, 10, 11; Victory, Stockton, 12, 13; New, Fresno, 14, 15.
CERVO: Orph., Omaha.
CHAIN and Templeton: Bushwick, B'klyn.
CHALLON, Jean: Grand, Syracuse.
CHIP and Marble: Maj., Milwaukee, 9-15.
CLARK and Bergman: Hipp., Cleveland, 17-22.
CLARK and McCullough: Henderson's, Coney Island, N. Y., 17-22.
CLARK and Verdi: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 17-22.
CLAUDE, Toby, Co.: Keith's, Phila.
CLAUDIUS and Scarlet: Grand, Syracuse.
CLAYTON, Bessie: Palace, N. Y.C.; Bushwick, B'klyn, 10-15.
CLIFF, Laddie: Temple, Rochester.
CLINTONS, Novelty: Maryland, Balto.
CLOWN Seal: Orph., Pittsburgh, 10-15.
COLE and Denahy: Keith's, Cinti.
COLLINS and Hart: Grand, Pittsburgh, May 10-15.
COLLINS, Jess: Orph., St. Paul.
COLLINS, Lottie: Keith's, Cinti.
COLLINS, Milt: Orph., Minneapolis, 9-15.
COLONIAL Belles: Orph., Los Angeles.
COLONIAL Days: Keith's, Wash., 10-15.
COMFORT and King: Alhambra, N.Y.C.
CONCHAS, Paul: Palace, Chgo.
CONNELLI, Regina, Co.: Columbia, Grand Rapids.
CONNELLY, Jane, Co.: Alhambra, N.Y.C., 10-15.
CONNOLLY and Wenrich: Bushwick, B'klyn.
CONRAY and La Maire: Maj., Chgo., 9-15.
COOMBS and Aldwell: Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
COOPER and Smith: Maryland, Balto.
COOPER, Harry: Orph., 'Frisco; Orph., Sacramento, 10, 11; Victory, Stockton, 12, 13; New, Fresno, 14, 15; Keith's, Louisville, 17-22.
COURTNEY Sisters: Grand, Pittsburgh, 10-15.
CREIGHTON Brothers and Belmont: Palace, Chgo.; Maj., Milwaukee, 9-15.
CROMWELLS, The: Orph., Des Moines.
CRONIN, Morris, Co.: Keith's, Columbus; Keith's, Louisville, 10-15.
CROSS, Wellington and Lois, Josephine: Maj., Milwaukee.
CROUCH and Welch: Grand, Rochester.
CULLEN, James: Hipp., Cleveland; Keith's, Indianapolis, 10-15; Keith's, Cinti., 17-22.
CUNNINGHAM, Cecil: Colonial, N.Y.C.
CURTIS, Julia: Orph., Seattle, 9-15.
D'AGARIOFF, Genia: Orph., B'klyn.
DAMEREL, George, Co.: Victory, Stockton, 5, 6; New, Fresno, 7, 8; Orph., 'Frisco, 9-15.
D'AMORE and Douglas: Keith's, Boston.
DARRELL and Conway: Keith's, Phila., 10-15.
DAVIES Family: Orph., Seattle, 10-15.
DE HAVEN, Mr. and Mrs. C.: Orph., Seattle; Orph., Portland, 9-15.
DE MAR, Grace: Keith's, Wash.
DE MONT, Robert, Trio: Bijou, Savannah, 10-12; Victoria, Charleston, 13-15; Orph., Jacksonville, 17-22.
DE SHERRIS, Henrietta: Keith's, Cinti.
DEVERAUX, Jack, Co.: Keith's, Phila.; Keith's, Boston, 10-15.
DEVOY, Emmett, Co.: Shea's, Buffalo; Shea's, Toronto, 10-15.
DIAMOND and Brennan: Keith's, Boston; Bushwick, B'klyn, 10-15.
DIETRICH, Allan, Co.: New Brighton, Brighton Beach, N. Y., 17-22.
DOCKSTADER, Lew: Lyric, Birmingham; Orph., 'Frisco, 9-15.
DOOLEY and Evelyn: Orph., Kansas City.
DOOLEY and Rugel: Colonial, Erie; Keith's, Cinti., 10-15; Keith's, Wash., 17-22.
DOOLEY, Jed and Ethel: Alhambra, N.Y.C.
DOOLEY, Ray, Trio: Shea's, Toronto; Bushwick, B'klyn, 10-15.
DORER'S Beaux and Belles: Orph., Jacksonville; Forsythe, Atlanta, 10-15; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
DOYLE and Dixon: Palace, N. Y.C.; Keith's, Phila., 10-15.
DU CALION: Prospect, B'klyn; Colonial, N.Y.C., 10-15.
DUFFY and Lorenzo: Royal, N. Y.C.
DUNBAR'S, Ralph Bell Ringers: Shea's, Toronto, 10-15.
DUNEDIN, Queenie: Orph., B'klyn.
DURRE, Mme., Opera Co.: Colonial, N.Y.C.
DUTTONS, The: Prospect, B'klyn, 10-15.
"EDDIE of the World": Orph., Kansas City; Maj., Chgo., 9-15.
ELS and French: Palace, Chgo.
ELINORE and Williams: Maj., Chgo.
EL RAY Sisters: Royal, N.Y.C.; Prospect, B'klyn, 10-15.
EMERSON and Baldwin: Lyric, Richmond, 3-5; Forsythe, Atlanta, 10-15.
ENGLISH, Dainty, Trio: Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8; Keith's, Indianapolis, 10-15; Keith's, Cinti., 17-22.
EXPOSITION Sensation: Keith's, Indianapolis; Keith's, Louisville, 10-15.
ERROL, Bert: Alhambra, N.Y. C.; Keith's, Wash., 17-22.
EVANS, Charles E., Co.: Orph., Seattle, 9-15.
FAYE, Elsie, Co.; Maj., Chgo.; Grand, Pittsburgh, 10-15.
FENTON, Marie: Keith's, Columbus.
FERGUSON, Dave: Keith's, Indianapolis; Keith's, Louisville, 10-15.
FERN, Harry, Co.: Maryland, Balto.
FISHER and Green: Orph., Duluth; Orph., Winnipeg, 9-15.
FITZGIBBON, Bert: Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8.
FITZGIBBONS, Marie: Orph., New Orleans.
FLANAGAN and Edwards: Victoria, N.Y.C.
FLORIGNY, Renee, Co.: Maj., Chgo., 9-15.
FOGARTY, Frank: Alhambra, N.Y.C.
FORD and Truly: Temple, Detroit, 17-22.
FRANKLIN, Irene: Keith's, Louisville, 10-15; New Brighton, Brighton Beach, N. Y., 17-22.
FREDKOWSKI Troupe: Keith's, Wash.; Keith's, Phila., 17-22.
FRIGANZA, Trixie: Royal, N. Y.C.; Keith's, Boston, 10-15.
FULLER, Ida, Co.: Palace, N. Y.C.
GALLETTI'S Monkeys: Maryland, Balto.; Keith's, Wash., 10-15.
GALLON: Orph., Denver; Orph., Colorado Springs, 9-15.
GALLOWAY, Louise, Co.: Orph., Portland; Orph., Sacramento, 10, 11; Victory, Stockton, 12, 13; New, Fresno, 14, 15.
GARDINER Trio: Keith's, Indianapolis; Columbia, Grand Rapids, 10-15.
GARDNER, Jack: Orph., New Orleans.
GASCOIGNE, Cleo: Keith's, Toledo; Keith's, Columbus, 10-15; Temple, Detroit, 17-22.
GAUDSCHMIDTS: O f P s, B'klyn; Palace, N.Y.C., 15; Bushwick, B'klyn, 17-22.
GEORGE, Edwin: Bushwick, B'klyn, 10-15.
GERE and Delaney: Maj., Milwaukee, 2-8.
GERMAINE, Herbert, Trio: Bushwick, B'klyn, 10-15.
GILLETTE, Lucy, Co.: Orph., Jacksonville; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
GILINGWATER, Claude, Co.: Keith's, Columbus; Maj., Chgo., 9-15.
GILMORE, Paul, Co.: Lyric, Richmond, 6-8.
"GIRL from Milwaukee": Palace, Chgo.
GLADIATORS, The: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
GOLDEN, Claude: Palace, N. Y.C.
GORDON and Rica: Keith's, Wash.
GORDON, Kitty, Co.: Orph., Minneapolis; Orph., Winnipeg, 9-15.
GRANT and Greenwood: Orph., Kansas City; Orph., Omaha, 9-15.
GRANVILLE, Bernard: Colonial, N.Y.C.; Keith's, Wash., 17-22.
GRANVILLE, Taylor, Pierpont, Laura, Co.: "GREEN Beetle, The": Orph., Salt Lake City; Orph., Denver, 9-15.
HACKETT, Norman, Co.: Orph., Jacksonville; Victoria, Charleston, 10-12; Bijou, Savannah, 13-15.
HAL and Francis: Palace, Chgo., 9-15.
HALLEN and Hunter: Keith's, Louisville, 17-22.
HANDERS and Millies: Victoria, Charleston, 3-5; Bijou, Savannah, 6-8; Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
HANLIN and Clifton: Lyric, Birmingham, 10-15; Forsythe, Atlanta, 17-22.
HARRIS and Manyon: Orph., Seattle; Orph., Portland, 9-15.
HARROLD, Orville: Maj., Chgo.; Maj., Milwaukee, 9-15.
HAVEMAN'S Animals: Orph., Denver; Orph., Colorado Springs, 9-15.
HAVLAND and Thornton: Maj., Milwaukee.
HAWKINS, Low: Orph., Los Angeles.
HAWTHORN and Inglis: Maj., Chgo.
HAYES, Brent: Orph., St. Paul; Orph., Duluth, 9-15.
HENSHAW and Avery: Orph., Kansas City, 9-15.
HERAS and Preston: Orph., Jacksonville; Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
HERBERT, Hugh, Co.: Orph., Omaha.
HERFORD, Beatrice: Maryland, Balto.; Temple, Rochester, 10-15; Temple, Detroit, 17-22.
HERMAN, Al.: Keith's, Cinti., 10-15.

THREE ANKERS

IN THEIR GYMNASTIC-NAVY NOVELTY

SCORED CLOSING THE BILL AT THE COLONIAL THEATRE, (N. Y.) LAST WEEK

Represented by ARTHUR KLEIN

MARY SHAW

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Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

Gilda Varesi

In VAUDEVILLE LEAD with WAR BRIDES

HARRISON BROCKBANK

as NAPOLEON, in

"The Drummer of the 76th"

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Direction M. S. BENTHAM

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Favorite Singing and Dialect Comedienne

BOOKED SOLID Direction EDWARD S. KELLER

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JOSE COLLINS

NOW IN VAUDEVILLE

NAN HALPERIN

Management M. S. BENTHAM

William BURR and Daphne HOPE

In an Artistic, Modern Love Episode

"A LADY, A LOVER AND A LAMP"

Direction Jenie Jacobs

EVELYN BLANCHARD

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MARIE NORDSTROM

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Assisted by

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KENNEDY, Jas., Co.: Orph., Colorado Springs; Orph., Kansas City, 9-15.
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KREMKA Brothers: Orph., Duluth; Orph., Winnipeg, 9-15.
KREMOLINA and Darras Brothers: Maj., Chgo.
KRONOLD, Hans: Hipp., Cleveland; Grand, Syracuse, 10-15; Keith's, Phila., 17-22.
KUMA, Tom: Orph., Kansas City, 9-15.
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LA FRANCE and Bruce: Keith's, Indianapolis; Keith's, Louisville, 10-15; Keith's, Toledo, 17-22.
LAI Mon Kim: Grand, Syracuse; Hipp., Cleveland, 10-15; Keith's, Phila., 17-22.
LAMBERTI: Orph., Salt Lake City; Orph., Denver, 9-15.
LA MONT'S, Bert, Cowboys: Orph., New Orleans.
LANE and O'Donnell: Temple, Rochester.
LANGDONS, The: New Brighton, Brighton Beach, N. Y., 17-22.
LA RUE, Grace: Keith's, Phila., 10-15.
LAUBE, Max: Orph., Denver; Orph., Colorado Springs, 9-15.
LA VARS, Dancing: Shea's, Toronto.
"LAWN Party": Colonial, Erie, Pa., 10-15.
LAWRENCE and Hurlfalls: Keith's, Columbus; Keith's, Toledo, 10-15.
LEACH-Wallen Trio: Keith's, Toledo; Keith's, Columbus, 10-15.
LEE and Cranston: Victory, Stockton, 8; 9, New Fresno, 10; 11, Orph., Frisco, 9-15.
LE GROHS: Shea's, Buffalo; Shea's, Toronto, 10-15.
LE HOEN and Dupreece: Orph., Memphis; Orph., New Orleans, 9-15.
LEIGHTONS, Three: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15; Forsythe, Atlanta, 17-22.
LEONARD and Russell: Columbia, Grand Rapids.
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LESLIE, Bert, Co.: Orph., Portland; Orph., Oakland, 9-15.
LES SALVAGGIS: Orph., New Orleans.
LESTER, Harry B.: Bijou, Savannah, 10-15.
LEWIS, Henry: Keith's, Indianapolis, 17-22.
LEWIS, Tom, Co.: Orph., Oakland; Orph., Frisco, 9-15.
LIGHTNER and Jordan: Alhambra, N. Y. C.; Keith's, Wash., 10-15.
LINDSAY, Fred; Shea's, Buffalo; Shea's, Toronto, 10-15.
LINTON and Lawrence: Orph., Memphis; Orph., New Orleans, 9-15.
LLOYD, Alice: Columbia, Grand Rapids; Temple, Detroit, 10-15.
LLOYD and Britt: Keith's, Louisville, 10-15.
LO, Marie: Orph., Denver; Orph., Colorado Springs, 9-15.
LOCKETT and Waldron: Prospect, B'klyn.
LOHSE and Sterling: Orph., New Orleans.
LONDON, Louis: Orph., St. Paul; Orph., Minneapolis, 9-15.
LONG, Gertrude: Orph., Oakland; Orph., Sacramento, 10-11; Victory, Stockton, 12, 13; New Fresno, 14, 15.
LOPAKOVA, Lydia: Palace, Chgo., 9-15.
LORRAINE and Burke: Bushwick, B'klyn, 17-22.
LORRAINE and Dudley: Colonial, Norfolk, 8-5; Lyric, Richmond, 6-8.
LOUGHLIN'S Dogs: Columbia, Grand Rapids; Keith's, Toledo, 10-15.
LOYAL'S Animals: Orph., St. Paul.
LUCILLE and Lucas: Orph., Los Angeles, 9-15.
LYDELL, Goodrich and Lydell: Keith's, Columbus, 10-15; Henderson's, Coney Island, N. Y., 17-22.
LYONS and Yosco: Keith's, Columbus; Hipp., Cleveland, 10-15; Keith's, Cinti., 17-22.
MA BELLE and Ballet: Orph., Colorado Springs.
MACK and Walker: Temple, Rochester.
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MALLIA and Bart: Hipp., Cleveland, 10-15.
MANCHURIANS, The: Orph., Oakland; Orph., Frisco, 9-15.
MANG and Snyder: Grand, Syracuse; Hipp., Cleveland, 10-15; Grand, Pittsburgh, 17-22.
MANN, Sam, Co.: Keith's, Phila., 10-15.
MARGOT Francois and Part: Orph., Kansas City, 9-15.
MARIE, Dainty: Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
MARKLEY, Frank: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
MARLO and Duffy: Shea's, Toronto; London, 10-15.
MARX Brothers Co.: Shea's, Toronto; Shea's, Buffalo, 10-15.
MASON and Keeler: Orph., Frisco, 27-May 15.
MASON, Harry L.: Henderson's, Coney Island, N. Y., 17-22.
MASON, Wilbur and Jordan: Orph., Seattle, 9-15.
MAXINE Brothers and Bobby: Keith's, Boston.
MAYO and Tully: Keith's, Columbus.
McCLOUD and Carp: Alhambra, N. Y. C.; Bushwick, B'klyn, 17-22.
McCONNELL and Simpson: Temple, Detroit; Temple, Rochester, 10-15.
McCORMICK and Wallace: Colonial, Norfolk, May 10-12; Lyric, Richmond, 13-15.
McDERMOTT, Billy: Keith's, Cinti.
McDEVITT, Kelly and Lucy: Hipp., Cleveland, 17-22; Columbia, Grand Rapids.
McFARLAND, Marie, and Sister: Orph., Kansas City.
McPAYDEN, Alexander: Orph., Des Moines; Orph., Kansas City, 9-15.
McKAY and Ardine: Palace, Chgo.
MEEHAN'S Dogs: Keith's, Columbus.
MELVILLE and Higgins: Orph., Kansas City; Maj., Milwaukee, 9-15.
MERCEDES: Palace, Chgo.
MERYL and Delmar: Keith's, Phila., 10-15.
MIYAKO Trio: Henderson's, Coney Island, N. Y., 17-22.
MIGNON: Victoria, N. Y. C.
MILLER and Lyle: Victoria, N. Y. C.
MILLER and Mack: Palace, Chgo.
MONARCH Comedy Four: Lyric, Birmingham.
MONTGOMERY and Moore: Forsythe, Atlanta, 10-15.
MOORE and Jenkins: Orph., Kansas City, 9-15.
MORAN and Wiser: Orph., B'klyn; Prospect, B'klyn, 10-15; Keith's, Boston, 17-22.
MORLEY, Victor, Co.: Prospect, B'klyn, 10-15.
MORRIS, Elida: Keith's, Indianapolis, 17-22.
MORRISSEY and Hackett: Keith's, Boston, 10-15.
MORTON and Moore: Victory, Stockton, 8; 9, New Fresno, 10; 11, Orph., Los Angeles, 9-15.
MORTON, Clara: Shea's Toronto; Maj., Milwaukee, 9-15.
MOSCONY Brothers: Temple, Detroit; Shea's, Buffalo, 10-15.
MULLANE, Frank: Maryland, Baltimore, 10-15; Poli's, Scranton, 17-22.

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MURPHY and Nichols: Keith's, Indianapolis, 10-15.
MURRAY, Elizabeth: Orph., Seattle, 9-15.
NAP, Little: Orph., Seattle; Orph., Portland, 9-15.
NARDINI: Lyric, Hamilton; Shea's, Buffalo, 10-15.
NAZIMOVA: Mme., Co.: Keith's, Wash.; Grand, Pittsburgh, 10-15; Hipp., Cleveland, 17-22.
NELSON and Nelson: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
NEPTUNE'S Garden: Orph., B'klyn.
NESBIT, Evelyn, Co.: Keith's, Louisville; Hipp., Cleveland, 10-15; Keith's, Toledo, 17-22.
NEWHOFF and Phelps: Orph., Minneapolis; Orph., Duluth, 9-15.
NEWHOUSE and Snyder: Keith's, Wash.; Orph., B'klyn, 10-15.
NICHOLS, Nellie: Maryland, Balto.; Keith's, Wash., 10-15.
NICK'S Skating Girls: Temple, Detroit; Temple, Rochester, 10-15.
NONETTE: Keith's, Boston; Maryland, Balto., 10-15.
NORDSTROM and Holdsworth: Orph., Portland; Orph., Oakland, 9-15.
NORDSTROM, Francis, Co.: Orph., Seattle; Orph., Portland, 9-15.
NORDSTROM, Marie: Orph., Winnipeg.
NORTH, Frank, Co.: Keith's, Louisville; Columbia, Grand Rapids, 10-15.
NORTON and Lee: Orph., B'klyn.; Grand, Pittsburgh, 10-15.
NORTON and Nicholson: Prospect, B'klyn; Keith's, Phila., 17-22.
NUGENT, J. C., Co.: Royal, N.Y.C.
OAKLAND, Will, Co.: Temple, Detroit; Shea's, Buffalo, 10-15.
ORR and De Costa: Orph., Seattle; Orph., Portland, 9-15.
OXFORD Trio: Keith's, Cincl.; Keith's, Indianapolis, 17-22.
PAGE, Hack and Mack: Keith's, Louisville; Hipp., Cleveland, 10-15; Hipp., Cleveland, 17-22.
PANTHER Duo: Orph., Duluth.
PARILO and Frabito: Orph., Los Angeles.
PATTERSONS, Bounding: Victoria, Charleston, 5-8; Orph., Jacksonville, 10-15; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
PATTERSON, Burdella: Orph., Minneapolis; Palace, Chgo., 9-15.
"PEKIN Mysteries": Grand, Pittsburgh, 10.
POWDER and Chapman: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
PRELLE'S Dogs: Orph., Colorado Springs.
PRIMROSE Four: New Brighton, Brighton Beach, N. Y., 17-22.
PRUETT, William, Co.: Forsythe, Atlanta.
PRUIT, Bill: Orph., Jacksonville; Forsythe, Atlanta, 10-15; Lyric, Birmingham, 17-22.
PUCK, Harry and Eva: Keith's, Phila.; Maryland, Baltimore, 10-15; Hendrick, B'klyn, 17-22.
"RADIUM Spectre": Alhambra, N.Y.C.
RADJAH, Princess: Royal, N.Y.C.
RAYMOND and Caverly: Maj., Milwaukee.
"RED HEADS, The": Prospect, B'klyn; Keith's, Boston, 10-15.
REYNOLDS and Donegan: Keith's, Phila., 10-15.
RIDLEY and Fleming: Orph., Denver, 9-15.
RIGGS and Witchie: Keith's, Cincl.
RIGOLETTO Brothers: Orph., Omaha; Columbia, Grand Rapids, 17-22.
RING, Blanche: Orph., Denver; Orph., Colorado Springs, 9-15.
ROBERTA and Verera: Grand, Pittsburgh.
ROBINS: Keith's, Boston.
ROCHESTER, Claire: Prospect, B'klyn, 10-15; Keith's, Phila., 17-22.
ROCHES, Monks: Victoria, Charleston, 5-8; Bijou, Savannah, 8-8; Orph., Jacksonville, 10-15; Lyric, Birmingham, 17-22.
ROGERS, Will: Keith's, Phila., 10-15.
ROMANOS, Four: Orph., Seattle; Orph., Portland, 9-15.
ROMANS, Seven: Grand, Pittsburgh.
ROOK, Helen: Palace, N.Y.C.
ROSENER, George M.: Victory, Stockton, 5, 6; New, Fresno, 7, 8.
ROSINE, Carl, Co.: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
ROSS, Eddie: Lyric, Birmingham, 10-15; Forsythe, Atlanta, 17-22.
ROYS, Ruth: Keith's, Phila.; Lyric, Birmingham, 10-15; Forsythe, Atlanta, 17-22.
RUDOLPH, Henry J.: Bushwick, B'klyn; Keith's, Phila., 10-15.
RUEGGER, Elsa: Orph., Minneapolis; Orph., Duluth, 9-15.
RYAN and Lee: Palace, Chgo.; Palace, Fort Wayne, 17-22.
SALES Chick: Palace, N.Y.C.; Alhambra, N.Y.C.
SAM Long Tack Co.: Hipp., Cleveland; Keith's, Indianapolis, 10-15; Keith's, Cincl., 17-22.
SAMOYA: Prospect, B'klyn; Keith's, Boston, 17-22.
SAMUELS, Ray: Colorado Springs; Temple, Rochester, 10-15; Temple, Detroit, 17-22.
SANTLEY and Norton: Grand, Pittsburgh; Colonial, Erie, Pa., 10-15.
SARI Sisters: Colonial, Erie, Pa., 10-15.
SAWYER, Joan, Co.: Orph., St. Paul; Orph., Omaha, 9-15.
SCHAFFER, Sylvester: Orph., Frisco; Orph., Oakland, 9-15.
SCHEFF, Fritzie: Palace, N.Y.C.; Columbia, Grand, Rapids, 10-15.
SCHINDLER, George: Orph., Seattle, 9-15.
SCHMETTONS, The: Alhambra, N.Y.C.
SCHOLDER, Helen: Orph., Oakland.
"SCHOOL Playground": Orph., B'klyn.
SCHWARZ Brothers: Orph., B'klyn; Victoria, N.Y.C., 10-15.
SCOTCH Players: Grand, Pittsburgh.
SEELEY, Blossom: Temple, Detroit.
SEMON, Charles F.: Keith's, Toledo; Keith's, Louisville, 17-22.
SEN Mei Lady: Shea's, Toronto.
SHANNON and Annis: Orph., Portland; Orph., Sacramento, 10-11; Victory, Stockton, 12, 13; New, Fresno, 14, 15.
SHARROCKS, The: Orph., Salt Lake City; Orph., Denver, 9-15.
SHIRLI, Rives and Harrison: Orph., Winnipeg.
SHONE, Hermine, Co.: Grand, Syracuse; Hipp., Cleveland, 10-15; Keith's, Wash., 17-22.
SI REITCHIE: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
SILVER and Duval: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
SIMPSON and Dean: Poli's, Wilkes-Barre, 5-8; Poli's, Scranton, 8-8; Poli's, Bridgeport, 10-12; Poli's, Hartford, 13-15.
SKATERS Bijou: Columbia, Grand Rapids.
SMITH, Cook and Brandon: Orph., Jacksonville, 17-22.
SMITH and Demarest: Colonial, N.Y.C.
SOHLKET and Antoinette: Temple, Detroit; Temple, Rochester, 10-15.
SPICA'S Band: Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
STANLEY, Stan, Trio: Keith's, Toledo, 17-22.
STATUES, Five: Keith's, Phila.; Keith's, Boston, 17-22.
STERBBINS, St and Mary: Lyric, Richmond.
STRLLE, Tracey and Stone Co.: Victory, Stockton, 5, 6; New, Fresno, 7, 8; Orph., Frisco, 9-15.
STEVENS, Edwin, Co.: Maj., Chgo.
STEVENS, Hal: Keith's, Toledo.
STEWART and Donashue: Hipp., Cleveland; Keith's, Phila., 17-22.
SULLYS, Five: Forsythe, Atlanta; Orph., Jacksonville, 10-15; Lyric, Richmond, 17-22.
SWOR and Mack: Orph., B'klyn; Grand, Pittsburgh, 10-15; Keith's, Boston, 17-22.
TALIAFERRO, Edith, Co.: Hipp., Cleveland; Orph., B'klyn, 10-15; Keith's, Phila., 17-22.
TANGUAY, Eva: Grand, Pittsburgh; Orph., B'klyn, 10-15; Shea's, Buffalo, 17-22.
TAYLOR, Jack: Colonial, N.Y.C.
"TELEPHONE Tangle": Keith's, Wash., 10-15.
TEMPEST, Florence: Prospect, B'klyn.
TERADA Brothers: Orph., Duluth, 9-15.
THOMPSON, Jas., Co.: Orph., Memphis; Orph., New Orleans, 9-15.
THREE Du Four Boys: Bijou, Savannah, 5-8; Victoria, Charleston, 8-8; Orph., Jacksonville, 17-22.
TIORE and Babette: Keith's, Wash.; Orph., B'klyn, 10-15.
TOSCA Sisters, Four: Temple, Rochester.
TOYE, Dorothy: Forsythe, Atlanta, 10-15.
TREVITT'S Military Dogs: Orph., Des Moines.
TSUDA, Harry: Keith's, Columbus, 10-15; Keith's, Toledo, 17-22.
TUSCANO Brothers: Keith's, Toledo.
VAGRANTS, Three: Temple, Detroit; Temple, Rochester, 17-22.
VAIL, Olive: Victoria, Charleston, 5-8; Bijou, Savannah, 8-8; Orph., Jacksonville, 10-15.
VALERIO, Rose, Sextette: Palace, Fort Wayne; Grand, Pittsburgh, 10-15; Keith's, Cincl., 17-22.
VAN and Schenck: Forsythe, Atlanta; Maj., Chgo., 9-15.
VAN, Billy B., Co.: Keith's, Cincl., 10-15; Keith's, Indianapolis, 17-22.
VERNON Rose: Temple, Rochester; Columbia, Grand Rapids, 17-22.
VETERANS, The: Palace, Fort Wayne, 10-15.
VIOLINSKY: Shea's, Toronto.
"VOLUNTEERS, The": Keith's, Phila.
WAKEFIELD, W. H.: Lyric, Richmond, 6-8.
"WALL Between, The": Orph., Minneapolis.
WALSH, Blanche, Co.: Palace, N.Y.C.
WARD Brothers: Orph., B'klyn.
WARNER, Genevieve, Co.: Forsythe, Atlanta; Orph., Jacksonville, 10-15; Bijou, Savannah, 17-19; Victoria, Charleston, 20-22.
WATER Lillies Six: Keith's, Phila., 10-15; Keith's, Wash., 17-22.
WATKINS, Harry: Orph., Omaha; Palace, Chgo., 9-15.
WEB and Burns: Keith's, Indianapolis, 10-15; Hipp., Cleveland, 17-22.
WEBER, Charles: Orph., Salt Lake City; Orph., Denver, 9-15.
WEBER, Dolan and Fraser: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
WELCH, Ben: Keith's, Wash.; Bushwick, B'klyn, 10-15.
WESTON and Leon: Bushwick, B'klyn, 10-15; Henderson's, Coney Island, N. Y., 17-22.
WESTON, Willie: Palace, Fort Wayne.
WHIPPLE, Huston, Co.: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
WHITE, Carolina: Shea's, Buffalo; Shea's, Toronto, 10-15; Keith's, Boston, 17-22.
WHITE, Clayton, Co.: Orph., Seattle, 9-15.
WHITE and Jason: Royal, N.Y.C.; Prospect, B'klyn, 10-15.
WHITFIELD and Ireland: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
WHITING and Burt: Orph., Omaha.
WILDE, Mr. and Mrs. G.: Orph., Frisco.; Orph., Sacramento, 10-11; Victory, Stockton, 12, 13; New, Fresno, 14, 15.
WILLARD: Williamsport; Orph., Allentown, 3-5; Orph., Easton, 6-8; Keith's, Wash., 10-15.
WILLIAMS and Segal: Grand Rapids.
WILLS and Hassan: Grand, Pittsburgh; Keith's, Phila.
WILLS, Nat M.: Orph., Duluth.
WILSON and Pearson: Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
WILSON, Jack, Co.: Orph., Minneapolis; Orph., Winnipeg, 9-15.
WILTON Brothers and Dunham: Lyric, Richmond.
"WOMAN Proposes": Orph., New Orleans.
WOOD and Wyde: Orph., Colorado Springs; Orph., Omaha, 9-15.
WOOD, Britt: Columbia, Grand Rapids; Keith's, Toledo, 10-15.
YORSKA, Mme.: Orph., Los Angeles.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

THE CAMERA'S PART

MARC KLAW had some pertinent things to say about the motion picture in a recent interview. The words which struck us most forcibly, in view of the fact that we have recently had something to say on the subject ourselves, is contained in the following statement: "I think that photography in its relations to film plays is only in its infancy. It must and will be vastly improved. For instance, reel after reel may be run to-day and only a few real art pictures found. We began to get real pictorial art on the screen with the production of 'Quo Vadis' and 'Cabiria.'"

Though men better acquainted with motion pictures would probably recall examples of the BITZER or PORTER photography, or other American examples to antedate "Quo Vadis," there is much of truth in Mr. Klaw's remarks. It seems a strange fact that motion pictures, finding their reason for existence in the camera, are devoting so little attention to its development. As JACK THEIS, of the EDISON COMPANY, said in a recent MIRROR interview, "In any other branch of commercial or mechanical activity thousands of dollars would be spent yearly in experiment, study, and invention, yet the picture organizations rely on the ingenuity of camera men working under the pressing hand of necessity."

Picture men are beginning to realize this condition, however, and a statement by THOMAS H. INCE may be quoted in evidence of this fact. The well-known producer declares, "Camera work will never be fully developed until picture companies attach more importance to it, and the men engaged in this branch are given greater credit." Credit on the screen for camera men may help towards improvement, but the camera man is but a part of the whole when treating of the photography, and factory improvement is every bit as possible.

A THEORY TESTED

SOME months ago we urged exhibitors to take advantage of the possibilities, both for profit and prestige, to be secured by co-operation with the teachers and mothers of their localities in giving special performances for the children. Last week an instance came to our attention that is worthy of being pointed out to exhibitors who were interested in this plan. W. N. SHORBY, manager of the Queen Theater, Knoxville, Tennessee, conceived the plan of operating a series of "Saturday Morning Shows For Children." Through the Parent-Teachers Association he received the co-operation of the educational authorities and the mothers. The six primary grades are concerned, and an admission of five cents is charged for the performance. Several of the grades have found it advisable to buy tickets for the poorer children in order that they may compete for prizes which are offered for the best essay on "The Picture I Liked Best and Why."

Our Knoxville correspondent, CHARLES E. KRUTCH, tells us further that Manager SHORBY is doing some valuable fighting in opposition to the proposed State Censorship, and his co-operation with the mothers and teachers had its weight in this regard. Manager SHORBY explains in his talks to the association the advisability of managerial responsibility for the films shown, instead of an arbitrary board sitting at the State capitol. He also makes a point of the fact that the expense of censoring old films would make the five-cent shows for the children impossible because of the prohibitive outlay for films.

Further comment on an example as clear as this would be wasted. Adapted to the exhibitor's particular locality, the scheme cannot fail to be successful, and the advantages accruing to the exhibitor can only be measured by the good will and interest in the selection of the pictures that he puts into the undertaking.

IN THE STUDIOS

JOSEPH KAUFMAN, director and leading man with the Lubin Company, had three of his teeth knocked out, and Earl Metcalfe, also a Lubin leading man, received a special assortment of cuts and bruises as a result of a sensational fight in the studio last week while Kaufman was filming Shannon Fife's three-reel drama, "Darkness Before Dawn." The fight was intended for a scene in the picture, and both players agreed to insert plenty of realism. They did.

RICHARD TRAVERS, leading man with Essanay, has just formed a baseball team of Essanay actors. "Dick" Travers is one of the best all-around athletes in filmdom, counting hockey, polo, and automobile racing among the sports in which he has prominently engaged.

THE SPOTLIGHT GOES EXPLORING

IT is an admitted fact that many of the men most prominent and important in film circles are less widely known to the general public than many lesser lights, whose biographies the laymen know by heart, though they could be dropped from the screen world without a word of regret or the slightest loss to the camera art. One of the real big men in this picture game, heretofore seldom seen in the calcium's glare, is EDWIN S. PORTER, whose official title is "Technical Director of the Famous Players Company." ED. PORTER is bigger than his title—how many men there are who can't approach the importance of their titles or their press agent's twaddle—and it is only from his associates in the Famous Players organization that you would receive a true idea of his importance.

Speaking of his associates—it is their tribute that caused this brief review of EDWIN PORTER'S career to be written. Last Wednesday the Famous Players official reached his forty-fifth milestone, and the birthday was the occasion of a real surprise party. Those present have been co-workers with Mr. PORTER at different times in his career, and their praise of the guest of honor carried a sincere ring that made it doubly valuable. The climax was reached in an address by ADOLPH ZUKOR, president of the Famous Players, in which he said that throughout his entire business career he had never been associated with a man as lofty in his ideals, as just in his views, and as thoroughly lovable in character as EDWIN S. PORTER. Among the others who expressed their esteem and gave reminiscences concerning the guest were WILLIAM H. SWANSON, formerly associated with Mr. PORTER in the Rex, AL. LICHTMAN, HUGH FORD and B. F. PORTER, a brother of the director.

EDWIN S. PORTER is a real film pioneer. He began his career in the motion picture world in 1896, when he went to California to operate the first Vitascope machine exhibited there. He was active then for years in building machines, and in every other department of the motion picture industry. In 1900 he became associated with the Edison company, remaining there nine years, during which time he was connected with every department. The present big Edison studio in the Bronx was designed under his supervision. ED. PORTER was of the real pioneer type. He was never satisfied to rest on what others had done, but was always striving to go a step further, whether it was in the mechanical side, or the artistic phase of picture work. His contributions to screen art, during those years with Edison, and later with the Defender and Rex companies, were many.

Mr. PORTER was director and a partner in the Rex company, which was active in 1911, and personally designed the Eleventh Avenue studio, which was a model at that time. There he had charge of every detail in the production of a picture, from the writing of the scenarios, staging and operating the camera to the developing of the positives and negatives.

April, 1912, saw the formation of the Famous Players Company, of which Mr. PORTER was one of the founders, with DANIEL FROHMAN and ADOLPH ZUKOR. To tell of his labor in aiding to shape the policies of this organization and its great work would be impossible to any but those who have worked shoulder to shoulder with him. A list of the famous productions that have been staged under his direction would not be possible in this space. Let "The Eternal City," the Famous Players' supreme triumph, which EDWIN PORTER produced in collaboration with HUGH FORD, stand as a token of his art.

And now, at the age of forty-five, it may easily be said that EDWIN PORTER, despite his record in screen annals, is only on the threshold of the accomplishments that history will recount as his life's contributions to the motion picture art.

AT THE FAMOUS PLAYERS' TESTIMONIAL DINNER TO E. S. PORTER.
From the Left: E. S. Porter, Adolph Zukor, William H. Swanson, Sidney Olcott, James Kirkwood, B. P. Schulberg, R. A. Kohn, A. Weinberg, Frank Meyer, B. F. Porter, Hugh Ford, Al Lichtman.

AMONG THE PLAYERS

EDNA PAYNE, leading lady with the Ideal Company at Los Angeles, has had a new 1913 Hupmobile presented to her by an anonymous admirer, according to "Happy" Hadley, who says the gift is in appreciation of Miss Payne's work on the screen.

THIRTY YEARS ago, when "Dan" Mason was making the original production of "Peck's Bad Boy," he gave Harry Kelly, then a small boy on the variety stage, his first opportunity to play a real part. The two, Dan Mason, character actor and producer, and Harry Kelly, the clever boy, were then associated in a series of plays for two or three years, but later drifted apart. After thirty years, Dan Mason and Harry Kelly, now the comedy hit of "Watch Your Step," have met again in the moving picture world, both being engaged on Cameo comedies, to be released on the United service.

LASKY SIGNS FARRAR

Famous Metropolitan Favorite Receives Record Salary to Appear on Screen

Geraldine Farrar, the world-famous star of the Metropolitan Opera House, has accepted an engagement to appear on the motion picture screen for the Jesse L. Lasky Company. The engagement of Miss Farrar is one of the most important acquisitions to be made by a film company and probably calls for a salary larger than ever paid to an actress for the period concerned. It is said that the amount paid will aggregate about $2 a minute for the time that Miss Farrar is actually before the camera.

The engagement between the Lasky Company and Miss Farrar covers a period of several seasons. This season Miss Farrar will spend eight weeks working for the Lasky Company, and it is assumed that during this period she will work in three, or possibly four, vehicles. No announcement has yet been made as to the plays that will be chosen for Miss Farrar. Rumor connects the names of Belasco's "Madame Butterfly" with Miss Farrar's screen debut.

Lasky's acquisition of the famous operatic star comes as a result of several weeks of work, and the final arrangements were made with Morris Gest, acting for the diva, and Samuel Goldfish, representing the Lasky Company. Negotiations have been on practically during the entire operatic season just concluded, and were consummated the day after Miss Farrar's farewell for the season at the Metropolitan, when thousands of admirers cheered her for over an hour.

At present Miss Farrar is on tour with the Metropolitan company, and she will return to New York before going to the Hollywood studios of the Lasky Company. She will start for the Coast on June 15. Included in the party with Miss Farrar will be her mother and father, Mons Gest, her manager, and Mrs. Morris Gest, daughter of David Belasco.

ROLFE GETS THE "TURMOIL"

Booth Tarkington's story, "The Turmoil," last week became the property of B. A. Rolfe, who purchased the screen rights from the author. "The Turmoil" ran in serial form in the *Century Magazine*, and was later published in book form, attaining a large sale. Mr. Rolfe is selecting a star for the picture version from the many under contract with him.

GERALDINE FARRAR,
Making Her Screen Debut with Lasky.

ROUND-UP BY SELIG

Mestayer, Neilan and Filson First of New Captures to Be Announced—Other News of the Pacific Coast

LOS ANGELES (*Special*).—The Selig Polyscope Company soon will be able to announce the names of widely-known directors and other stars who are to sign with that corporation, according to an intimation here. Harry Mestayer, of "Stop Thief" fame, was the first artist secured in Manager Berst's roundup. On the Coast a contract was secured with Marshall Neilan, now playing opposite Mary Pickford. These will be followed by other captures, it is said. Mestayer will be welcomed heartily when he comes here to work at the Selig Jungle Zoo. He played for Oliver Morosco at Los Angeles theater several seasons, and was a big favorite. He did everything from comedy to the drama of Ibsen. Neilan needs no film introductions. He was a Biograph star, his last picture with that company being "Comrades," in which Marshall, although the "heavy," stole most of the glory. Later he directed successfully for Kalem and then appeared as lead in "The Country Boy," a Lasky feature. Since then he has played with Little Mary at the Famous Players. Al Filson, formerly of the team Filson and Errol, which headlined vaudeville everywhere in George Cohan's plays, has returned to the Selig brand, after four months astray. He is one of the most striking figures of the screen when appearing in pictures and has a personality "like a million dollars."

There are to be three strong principals in "Pillars of Society," secured by the Mutual for master-picture purposes. Henry Walthall, star of Griffith's "Clansman" and other features; Mary Alden the unusual character woman and Ralph Lewis are to lead. The firm recently purchased the rights to Ibsen's widely circulated book and Mary H. O'Connor has picturised the powerful theme in masterly manner for production. George Nichols is to handle the production.

Cody Looked Suspicious

Lewis J. Cody, the new leading man at Inceville, had quite a time in getting his auto from the depot to the studio. It is a gaudy, yellow, gunboat affair anyway, and would arouse suspicion anywhere. Cody rode a block and was arrested for operating a machine without a license number. He was ordered to appear in court. A block down the street he was pinched once more. By this time he was full of bad language. He made a skip of 600 feet and again was grabbed by a representative of the law. Then he stopped at a printers and when that gunboat started on its way next it bore the words: NEVER MIND! PINCHED THREE TIMES ALREADY.

Don Meaney, from Broadway—once—had his picture in the paper here. The manner in which some of these high-steppers arise to sudden fame fairly takes away the breath. Besides managing affairs of three companies at the "U," Don puts in much time inviting correspondents to dinner, but, owing to a bum memory, fails to connect at the given time.

Al Kaufman, the heavyweight manager of the Famous Players here, has a wail. He took an aeroplane trip with Glen Martin and didn't get a line in the papers. And there was absolutely no demand from reporters for that late photo. This is a cold, hard world at best.

No use baiting the trap at the Nestor entrance. Managing Director Al Christie says he is there to stay for a long, long time. Most of them do love their job in the land of perpetual Summer.

If the photoplay writers who are hard up for atmosphere will drop out, the P. A. L. will show them inspiration in Southern California sufficient for the next ten years. Voyagers on "The Carbon Copy" of the Selig Special next July should bring heaps of note books.

Introducing: Mack Sennett, Hero

Mack Sennett bopped into the raging Pacific and brought a drowning boy to shore. Then the modest Keystone generalissimo hid out to escape reference to the heroic deed.

The interior of the United States Senate chamber is being duplicated at Inceville from photographs secured at Washington. The set will be used in "The Man from Oregon," featuring Howard Hickman and Clara Williams.

Raymond B. West now is having a run of luck, after much experience with a jinx. He has thirty dainty ingenues working for him in "The Mating," which will star Bessie Barriscale. We have not been invited to witness any of the scenes in which the thirty beauties appear.

"The Clansman" appears to be "cleaning up" again at Clune's Auditorium. More than 250,000 people witnessed the Griffith masterpiece when it was shown first. Although it has been absent but two weeks, the crowds are there again.

Dave Horsley and Pat Powers both went East about the same time, but did not take the same train. If they had what a beautiful chance would have loomed for the dove of peace.

The Keystone six-reeler is on its way again after an interruption of three weeks.

Jesse Lasky is busy at his Western studio once more. He can't stay away long. Fanny Ward, Laura Hope Crews and Victor Moore are expected soon.

Frank D. Williams, one of the really expert cameramen, has joined the Reliance-Majestic studio as a member of Billy Bitzer's staff.

American Four-Reelers

The American is having four-reelers written around Harold Lockwood.

The press agent who announced that Charley Chaplin's feet are insured for $150,000 has another true story ready for release next week. Charles is appearing at Levy's regularly with the rest of the film favorites who haunt the cafe.

"Static Flashes" official organ of the Static Club, has become a permanent publication. It was tried for a few months as an experiment and made good. It is a bright, newsie sheet at every issue.

D. W. Griffith returned to Los Angeles from the East after an absence of several weeks in time to see the second opening of his "Clansman" here. He came back with a new Spring suit, different hat, purple sock and a protest.

"They are saying that the $2 prices for the 'Clansman' in New York and Boston are box charges only and otherwise take a fling at 'The Clansman' run," he said. "Here are the house sheets for performances. See for yourself. Here in New York proving up $13,500 for the week—the capacity. And it still is sold out. Here in the second week in Boston at the Tremont, with a $2,100 house on Monday, the poorest day afterwards, Saturday, shows at $3,200. And, at the same time, Broadway shows are doing business at $1 and $1.50, and not so much at that. Are pictures popular? Look at the results."

W. E. WING.

Copyright Willis and Inglis, L. A.
OLLIE KIRKBY,
Of the Kalem Company.

Ollie Kirkby is appearing to great advantage in the Kalem detective series under the direction of James Horne. She is a painstaking and accomplished young actress who entered the picture world three years ago under the guiding hand of George Melford, with whom she worked two years for the Kalem Company. Miss Kirkby appeared for a time with the Favorite Players Company with Carlyle Blackwell, but later returned to her earlier love.

BARRYMORE FOR ROLFE

Metro Programme Will Soon Present Noted Star in Feature Pictures

Ethel Barrymore has not abandoned the screen for good. The star of "Mid-Channel," "Shadows," "Tante," and other plays less recent, has been signed by the B. A. Rolfe Company to appear again on the screen in a feature production to be released on the Metro programme. Just what play she will appear in has not been announced by the Rolfe Company, but as the Metro Corporation recently purchased a large number of former Frohman successes it is possible that Miss Barrymore will be seen in one of her former stage hits.

Efforts have been under way for some weeks to secure Miss Barrymore's signature to a contract for a screen appearance, and many companies were seeking the star's services. General Manager Karger, of the Rolfe forces, represented his organization. His trump card, he says, was the arranging of a conference with Miss Barrymore and the Metro officials, which closed with the showing of several Metro features in the projection room. As a result of the impression made upon Miss Barrymore it was an easy matter to complete the negotiations with her signature to a contract.

Miss Barrymore appeared with individual success in the All Star Company feature, "The Nightingale," which is still booking well over the country.

V-L-S-E MAY RELEASES

Selig's "Carpet from Bagdad" First of This Month's Features

The month of May will see five of the big V-L-S-E productions put into screen evidence, and a glance at the list discloses the fact that four of the screen's best known stars will be seen in parts admirably suited to their individual dramatic gifts.

Kathlyn Williams will be seen in Selig's "The Carpet of Bagdad." Charming Ethel Clayton will make her bow in "The College Widow," a Lubin production. Edith Storey in Vitagraph's "The Island of Regeneration," and winsome Ruth Stonehouse plays in "The Slim Princess," staged by Essanay.

Altogether, the V-L-S-E will release five features during the month; the fifth feature is "The Millionaire Baby," a Selig, in which Harry Mestayer and John Charles are featured.

The features themselves, in point of subjects and action, are widely diversified, and the order of their places in the schedule of releases indicates the care exercised in making up the V-L-S-E programme.

WARDEN OSBORNE ORDERS PATHE'S

Warden Thomas Mott Osborne, of Sing Sing Prison, apparently likes Pathe color films. Manager Burnstein, of the Pathe New York Exchange, received a telegram from him last week requesting a five-reel programme, all in color, for a show at the prison.

NEW G. F. RELEASE

Knickerbocker Star Feature in Three Reels on Regular Service

Work is under way at a Flushing studio on the production of three-reel features which will be released on the regular General Film Company service as Knickerbocker Star Features. Ralph Stuart, the stage favorite, is to be seen in the leading roles of these dramas, which will be issued on alternate Wednesdays.

Robert Thornby, former Vitagraph producer, is staging the Knickerbocker Star Features. The first release will be "The Kick-out," a drama of political life. New stages are being built at the studio and other improvements are being rushed.

SELIG OFF FOR COAST

CHICAGO (*Special*).—William N. Selig, president of the Selig Polyscope Company, who left last week for Los Angeles, Cal., where he will view the Selig million dollar Jungle Zoo for the first time in its completed form, will also arrange while on the Pacific Coast for some special entertainments he will accord the guests of the "Selig Special," which leaves Chicago on Thursday, July 8. The Chambers of Commerce in Pacific Coast cities are arranging for receptions, and the Photoplay Authors' League of Los Angeles has some nice things prepared for the reception of photoplay writers who propose to make the journey in unusual numbers.

THOMAS INCE RECOVERING

Producer Injured in Auto Accident Thought on Way to Recovery

LOS ANGELES, (*Special*).—Thomas H. Ince, vice-president and general manager of the New York Motion Picture Company, is now thought to be out of danger. The doctors now believe that the prominent producer received no internal injuries from the terrible crash when his auto turned turtle while traveling at high speed on the boulevard a week ago. If no complications set in he will recover nicely. Ince's splendid physique was probably the saving factor, for, though he was approaching a breakdown as a result of his strenuous efforts on "The Sign of the Rose," the doctors do not believe that there are many men who would have survived his injuries.

Though he has been an enthusiastic driver of automobiles for many years, this is his first serious accident. It happened while Ince was returning from the beach studios of his company with Raymond West, a director, who was in his own machine. On approaching a steep hill, Ince applied the brakes to permit West to pass. The car skidded to the side of the road, and went down a steep embankment, overturning twice in the descent and throwing Ince out heavily.

NEW DOMINO LEAD

Estelle Allen has joined the staff of the New York Motion Picture Corporation forces and will be seen in leads under the Domino brand. Miss Allen recently returned to the screen after a needed rest in a Vitagraph picture produced at Santa Monica.

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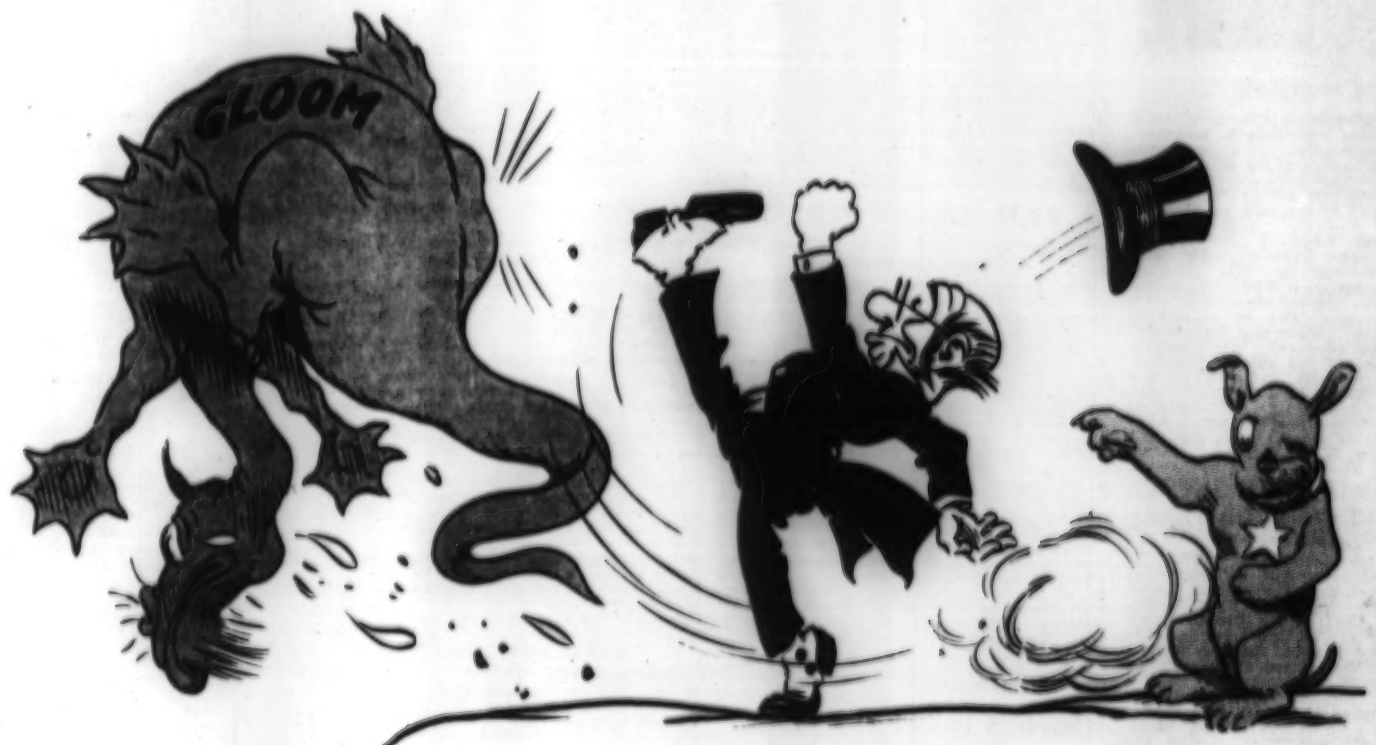

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FANIA MARINOFF.

The painting shown in the illustration has been attracting considerable attention down in Jacksonville, Fla. It shows Fania Marinoff, who will shortly be seen in the leading role of "The Lure of Mammon," Kalem's three-act "Broadway Favorites" feature, which will be released on Monday, May 17.

Two weeks were required to finish the portrait, which was painted while Miss Marinoff was working in "The Lure of Mammon." The artist, a Southern painter of repute, met the famous star while on a visit to the Kalem studios at Talleyrand Avenue, where the "Broadway Favorites" feature was being produced. Attracted by her interpretation of the role of Dorinda, Thorston's unhappy wife, the artist begged to be allowed to paint Miss Marinoff's portrait showing her in that role. How well he succeeded in catching the spirit which characterizes Dorinda is evident after the most casual examination of the picture.

SIGN MARGUERITE SNOW

Metro Secures "Million Dollar Mystery" Star to Play Opposite Bushman

Marguerite Snow, who has within the past year leaped into wide popularity by reason of her work in "The Million Dollar Mystery," has been signed by Fred J. Balshofer, head of the Quality Pictures Corporation, to play the leading roles opposite Francis Bushman in the feature productions which will be released once every six weeks on the Metro programme.

In his search for the leading lady for the Quality pictures Balshofer interviewed over a score of prominent screen stars. Many names were mentioned during the past two weeks of stars having been chosen by Mr. Balshofer, but his final decision was not reached until last Thursday, after the choice had narrowed down to two players. Miss Snow was engaged because it was considered that she had the qualities necessary in the leading woman playing opposite the virile Bushman.

Miss Snow will leave for Los Angeles on May 6. Her first appearance with Bushman will be made in "The Second in Command," released the latter part of June on the Metro programme. For the past five years Marguerite Snow has been one of the stars of the Thanhouser Film Company, at New Rochelle, where she went following a stage career that included appearance in "The Devil," "The College Widow," and "Mrs. Temple's Telegram," among other plays.

NEW WORLD FILM HEAD

George B. Cox, of Cincinnati, Chosen President of Film Organization

At a meeting of the directors of the World Film Company, held in New York last week, George B. Cox, of Cincinnati, was chosen president, succeeding Van Horn Ely. Other officers elected were George A. Huhn, of Philadelphia, chairman of the Executive Committee, and Joseph L. Rhinock, an additional vice-president. William A. Brady and Milton C. Work, of Philadelphia, were elected directors.

The new president and Mr. Rhinock are understood to represent Shubert interests. A rumor from Cincinnati asserts that one of the first moves under the new regime will be the increasing of the World Film capitalization from the present $2,000,000 to $5,000,000.

NEW FROHMAN ACTIVITY

Will Work in New England Field Along Educational Lines

The Gustave Frohman Boston Exchange Corporation has been formed and immediate work has begun on educational lines for New England. Laura F. Wentworth, prominent in Boston educational circles, is associated with the movement. The same movement is about to be inaugurated in Chicago. Both territories are almost virgin field to put into operation Mr. Frohman's ideas for the exploitation of the educational possibilities of films.

ANOTHER PROGRAMME

Isador Bernstein Has Backing for His Plans to Establish the Newest One—Controls Film Inventions

Another programme is coming into the picture field—this one backed by capitalists outside the picture or theatrical field, and having I. Bernstein, formerly general manager of the Universal's Pacific Coast studios, at the helm. It is not likely that the programme will be ready for operation in the near future, as the promoters are going slowly about their work.

Rumors of this move have been current since Mr. Bernstein was succeeded as the executive at Universal City by George Magie. To secure confirmation and further details as to the programme, a MIRROR representative early this week succeeded in securing the first interview with Mr. Bernstein on his plans.

"I am glad to make a statement to THE MIRROR," said Mr. Bernstein, who is resting in Los Angeles preparatory to a brief vacation, "to set at rest all idle rumors and definitely declare my policy of activities in the motion picture industry for the future. It is true that plans are already under way for the manufacture of another programme, consisting of one, two and three-reel pictures, interspersed with one special feature of five reels and upward in length per week. Quality will be the keynote of all these productions, and the special features will be selected on account of their uniqueness, strength, and entertaining qualities. "Popular books, and especially plays of note, have been utilized so extensively of late that only indifferent material is left in the discard. My organisation will be fortified with writers who will construct the photodrama along the dignified and painstaking lines found so necessary upon the legitimate stage, the special features giving opportunity for entering into contracts which will reimburse the dramatist sufficiently to place at our disposal the best writers in the field of entertainment.

"I am in possession of certain recent inventions, fully protected, which will give me a decided advantage over the manufacturers of yesterday, and everything will be constructed upon a new and up-to-date basis. This is an age of the survival of the fittest, and being equipped with the experience of the last few years, and backed by a group of financiers who are not connected in any way with the photoplay or theatrical business, I am in position to revolutionize certain phases of the moving picture industry; and if the moving picture fans of to-morrow do not think they can support four programmes, then I can say safely, and without egotism, that mine will be one of the three doing business."

FILM "GREAT RUBY"

Lubin Company Starts Work on Adaptation of Famous Old Melodrama

The Lubin Company began the filming this week of the famous Drury Lane melodrama, "The Great Ruby," originally produced in this country by Augustin Daly, and a cast which included Ada Rehan, Blanche Bates, Charles Richmond, and other well-known players.

"The Great Ruby" was written by Cecil Raleigh and Henry Hamilton. The film version was made by Clay M. Greene, and the production is being directed by Barry O'Neil. "The Great Ruby" is especially suitable for screen production because of its sensationalism, the intensity of the story itself, and the wide latitude permitted the director. It will be released under the direction of the V-L-S-E.

The cast includes Beatrice Morgan, for many years one of Charles Frohman's stars, who will play Lady Garnett; Josephine Parks, George Boule Spencer, Eleanor Barry, Frankie Mann, Walter Hitchcock, Mildred Gregory, Ruth Bryan, Peter Lang, Ferdinand Tidmarsh, Charles Brandt, Douglas Sibole, William Turner, George Trimble, Clarence Elmer, James Cassady, Percy Winter, and Walter Law.

SELIG'S PUBLICITY PLAN

Newspapers Furnished with Plate Story of the Filming of "Carpet from Bagdad"

Kathlyn Williams, who stars in the Selig Red Seal Play, "The Carpet from Bagdad," released in five reels, this week, by the Selig Company, has written an account of the trials and tribulations of the players experienced during the filming of this great production. Miss Williams' story has been put in plate form by the Selig Company, and the Selig Company urges exhibitors to call upon the editor of their home newspaper and tell him the Selig Company will furnish the newspaper free of all charge, with an intensely interesting story written by Miss Williams. The story, in plate form, will not necessitate any composition, and it is nicely illustrated. After getting the consent of the newspaper editor, the exhibitor is urged to send the name and address of the publication to the Selig Company, Chicago, and the plate feature will be immediately shipped to the publication. The story can be published simultaneous with the appearance of the Red Seal Play at the local theater, or can be printed preceding the booking.

VICTOR MOORE AGAIN

Star of "Snobs" Will Be Seen in Two More Lasky Feature Productions

Victor Moore, who recently scored a screen triumph in Lasky's comedy release, "Snobs," has been signed by the film organization to immediately start work on two more productions. With this purpose in view the star left New York last week for the Hollywood studios. His first production after arriving there will be a picture version of "Chimmie Fadden."

The second of the two additional Victor Moore productions has not been definitely decided upon, but it will be announced in the near future.

JOSE NOW PRODUCING

Edward Jose, formerly a Pathe star, and recently seen in one of the principal roles in "A Fool There Was," has gone into moving picture production on his own account and will shortly release through Pathe Freres an elaborate picturisation of "The Beloved Vagabond" from a scenario based on Locke's famous novel. Edwin Arden is promised in the leading role of this production.

CORT'S NEW IDEA

Has Novel Plan for Trade Showing of Whiteside in "The Melting Pot"

John Cort has hit on something new in the way of a trade showing by which to get his production of "The Melting Pot" before exhibitors and State right buyers. He hopes to do away with the trade showing which confines those who wish to see the picture to a certain hour on a certain day. He has made arrangements with the management of the Hippodrome, whereby those who wish to see "The Melting Pot" for business reasons may do so any afternoon, except Sunday and Saturday, of the week of May 16, when the film will be the feature attraction at that house.

Coupons will be placed in some of the advertising of the Cort Film Corporation, and any exhibitor, exchange man or State rights buyer who wishes to do so may exchange a coupon for two seats at the box-office of the Hippodrome if he writes his name and address and the nature of his business connections with the industry on the space set aside for that purpose.

McRAE NOW DIRECTING

After one and one-half years of motion picture playing, Duncan McRae has become a full fledged director at the Edison studio. In addition his first production will be a three-reeler, the longest production on the Edison regular programme. The picture, "Through Turbulent Waters," is from a story by Gertrude McCoy. McRae will also act in his pictures, the only director now doing that at the Edison studio.

McKEE WITH EDISON

Raymond McKee is a new addition to the comedy ranks at the Edison Company's Bronx studio. McKee was formerly with Lubin, where he went after a long stock experience. At Edison's studio he is working under Director Will Louis, with whom he worked while with Lubin.

MISS ALLEN'S REASONS

Liking for "The White Sister" Moved Star to Consider Appearance on Screen

Viola Allen, who after years of success on the stage in classical and modern roles, will appear for the first time in photoplays in the production of "The White Sister," accepted Essanay's offer after refusing many tempting propositions from other motion picture concerns. It was largely for sentimental reasons that Miss Allen has consented to enact the leading role in this last and best work of F. Marion Crawford, the noted author.

"While, of course, the financial consideration was very flattering," said Miss Allen, "yet none of the offers or inducements to appear in any other motion pictures had been considered by me until this proposition by Essanay to produce 'The White Sister.'

"The reason this particularly appealed to me was because of my warm admiration for the author and his family and the earnest wishes of the latter that I should appear in the film version of Mr. Crawford's last work, as I had done in dramatic form. I am quite looking forward to my experience in this new field."

The feeling of the Crawford family towards Miss Allen and the reason for their wishing her to appear in this photoplay is clearly shown by the inscription written by Elizabeth Marion Crawford, widow of the author, in a special edition of "The White Sister," she sent to Miss Allen the first New Year after Mr. Crawford's death. The inscription reads:

"To the 'White Sister.' With grateful appreciation of her understanding and interpretation of my husband's best work."

NEW AMERICAN DIRECTOR

William D. Taylor Goes to "Flying A" Forces at Santa Barbara

LOS ANGELES (*Special*).—William D. Taylor, the producer, has accepted an engagement with the American Film Manufacturing Company, and joined the forces of that organization at the Santa Barbara studio. Director Taylor's acquisition is the latest of a long string to be announced by the "Flying A" officials.

William Taylor entered the motion picture field with a legitimate stage record, and among other engagements he was several years with Fanny Davenport. He first joined the New York Motion Picture Corporation and then the Vitgraph, and it was with this last named company that he took the part of Captain Alvarez. He next joined the Balboa Company as a director and left to produce the Favorite Players features, with Carlyle Blackwell as his star. "The Last Chapter" and "The High Hand" were among his productions.

NEW CHICAGO PALACE

Famous Orchestra Hall is Opened as "Strand," Showing Features

CHICAGO (*Special*).—Orchestra Hall, famous as the home of grand opera, has opened as a motion picture house, with the name "Strand" in the electric lights outside. The gala opening was held last Friday, and the impressive musical programme, furnished in addition to the pictures, proved a welcome surprise to the crowded house.

Paramount pictures are to be the exclusive policy of the beautiful new home of the screen drama.

CULLISON AT LIBERTY

Webster Cullison, for two years managing director of the Eclair Western studios, will leave that organisation on June 1. His plans for the future are not yet decided upon.

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No claptrap methods, no tricky, no sensational melodrama, no typical cigarette smoking villain still pursuing her, and yet——

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The Goddess will fascinate your patrons who never saw an advertisement ——who never read the story——who don't know the stars—but who are affected by wonderful acting, plot and scenery.

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The Goddess has no contest to bolster it.

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The Uniquest of advertising and publicity stunts that will introduce and follow The Goddess will arouse your community to a fever pitch——

And the story of The Goddess——Written by Gouverneur Morris——Pictured by Chas. W. Goddard——Produced by The Vitagraph Company ——Directed by Ralph W. Ince, with Anita Stewart and Earle Williams in the leading roles, will be published every day by the principal newspaper in your city.

And the picture of The Goddess in two part weekly chapters can be booked in every office of

The General Film Company.

FEATURE FILMS OF THE WEEK

"Graustark," Essanay's Initial Contribution to "Big Four" Programme—Metro Has Strong Release in "The High Road"—"The Lure of Mammon" Stirring—"Help Wanted" Screened by Bosworth-Morosco Studios

"GRAUSTARK"

Six-part Filmatization of George Barr McCutcheon's Novel. Made by the Essanay Company and Released April 26 on the Vitagraph-Lubin-Selig-Essanay Programme.

Greafall Lorry, American .. Francis X. Bushman
Princess Yetive, of Graustark ... Beverly Bayne
Countess Dagmar, her companion .. Edna Mayo
Her Uncle Caspar ..... Thomas Commerford
Her Aunt Yvonne ..... Helen Dunbar
Lorry's Companion ..... Albert Roscoe
Prince Gabriel ..... Lester Cuneo
Prince Lorens ..... Bryant Washburn
Prince Boiares ..... Ernest Maupain

That Essanay's first offering on the "V-L-S-E" feature service should have set itself so difficult a mark is only compensated by the fact that it has made good. Naturally, much critical fervor is excited by so well-known a subject—a subject which we presume every novel-reading person has learned by heart. "Graustark" was the forerunner of a popular type of fiction; the name has been utilised in play or book from Baltimore to Monterey; and the film is as big as its name.

Of course, one need not be told that "Graustark" was, as Mr. McCutcheon pennned it, a little principality in the pleasant obscurity of the Balkan States. Picturesque peasant costumes and a preponderance of military gentlemen give this screen play the same personalities as a Viennese operetta; and the atmosphere has been well maintained. A slight drawback is the number of offerings which have been molded on these lines. It has thus often happened that a pioneer finds itself a rather trite subject when at last negotiations are complete for its use.

The obvious, and also the Essanay way, of overcoming this difficulty is to offer the subject better than similar subjects have been done; and it is such an effort built about an adventurous romance that makes "Graustark" a fine film. There is more than the usual care bestowed on every department in the endeavor to make it noteworthy.

Without going too deeply into the story, Francis Bushman plays the American of unlimited riches, and also love, after he meets the girl on a railroad train traveling toward the capital. The scenes are either on a moving observation car or along pretty Colorado canyons, and pre-dispose one strongly in favor of backgrounds made in America. Mr. Bushman is quite at home as an ardent wooer, and equally prepared for intrepid and vigorous action. If Mr. McCutcheon had had the pick of screendom, he would probably have found no more ideal hero for the part than Mr. Bushman. Beverly Bayne is equally suited. She happens to be slightly of the dark Latin type in looks, and, combining this with a natural warmth in making love and working hard for emotional effect, she would seem to be similarly favored in being placed in the right part. Nor is it fair to Thomas Commerford or Albert Roscoe to pass their somewhat smaller parts without a measure of praise. There was a consistently noticeable effort to make these principality personalities real.

Simplicity, in hand with which went good continuity, marks the presentation. After he follows the girl to Paris and Graustark finds out that he is wooing a real princess—after, of course, he has rescued her in as picturesque a manner and fearless a way as ever bold heart rescued fair lady from foul plotter—he gets into some of the difficulties that the plot of "Graustark" will be remembered to contain. Not enough to be confusing, however, but plenty to lend it the zest of real, small-powered intrigue. And, with the style so clearly set, who may doubt but that he will survive the direst trials. It is altogether an ideal proceeding, one that the succeeding stages of seeking after realism not only of production, but also, to some degree, of plot, have accustomed us to treat, more or less, with a degree of amused acceptance. But, after all, anything as well done as this is more than acceptable, for plays produced as well as this are indeed exceptional. F.

"THE HIGH ROAD"

A Five-Part Picturization of Edgar Sheldon's Well-Known Drama of the Same Name Featuring Valli Valli. Produced by Rolfe Photo Plays, Inc., Under the Direction of John W. Noble and Released on the Metro Programme.

Mary Page ..... Valli Valli
Wilson ..... Frank Elliot
Barnes ..... C. H. Brenon

"The High Road" is an extremely strong, vivid picture, with a story that is remarkable for its strong characterization and the very able manner that it has been transposed from the written word to the screen. One of the hardest accomplishments is that of depicting character, in more than a general way, by means of pantomime, and that it has been so ably done in this picture speaks extremely well for all those responsible in its production. To start with, Edgar Sheldon wrote a great play, and with this as a foundation the person responsible for its adaptation, with the most able assistance of the director and the principal members of the cast, has evolved a picture that, if anything, is stronger than the play, and one whose span of life will far exceed that of the average feature picture. More than anything else, "The High Road" shows intimate co-operation between the various persons responsible for its production, and team work of this kind is almost always bound to result in a finished picture whose quality is far beyond the ordinary.

It is a story of innocence imposed upon, of a great love and the giving way to it. But the realization finally comes that that love, irrespective of its greatness, is wrong, and then comes the hard fight back to respectability and the finding in the end of the great, big, pure love with the right man that means motherhood, contentment and happiness. Valli Valli had an exceedingly difficult part to interpret, and that she did it so well, so consistently, and with such naturalness is enough, irrespective of her well deserved reputation, to proclaim her a most capable and finished actress. The picture compels her to run the whole gamut of the emotions from pure innocent joy to tragic despair, and her ability was such that at no time was there the least indication of falsity. She was most ably supported by Frank Elliot and C. H. Brenon, the latter being one of the most polished and finished actors that it has been our pleasure to witness in screen productions.

Mary Page, an innocent young country girl, is forced to run away from home by the cruelty of her father, and is persuaded by her lover, Wilson, who imposes on her innocence, to live with him as his mistress. This condition lasts for three years when she suddenly awakens to the enormity of her offense and, leaving Wilson, obtains a position in a factory. There she soon becomes a leader of the girls and when a cut in the wage scale is ordered, organizes a strike, which, after some very exciting action, is successful, and the girls go back to work. They are forced to work overtime and the factory manager, in order to keep them from going home, locks them in. The building catches fire, and there follows an extremely well staged fire scene with the resultant panic and terror. It was an exceedingly good study and an exceedingly good example of able direction. John W. Noble achieved several effects that will long be remembered. Following the fire, in which Mary is badly burned, she is taken to the home of the mayor of the city, an old lover whom she discarded to go with Wilson. A most dramatic scene follows in which the owner of the factory endeavors to prevent indictment by telling the mayor of Mary's defection from the straight and narrow path of virtue, but the mayor, while greatly disappointed, shows the bigness of his nature by not letting it affect him, and the picture closes with the usual happy lovers' ending. All in all, it is a picture well worth taking the time to see. E.

"THE LURE OF MAMMON"

A Powerful Three-Act Drama Featuring Fania Marinoff and Produced for the Kalem Company by Kenean Buel for Release May 17.

Dorinda Ladue ..... Fania Marinoff
James Ladue ..... James B. Ross
Thorston ..... John E. Mackin
Hastings ..... Robert D. Walker
Dorset ..... Jere Austin
Celeste ..... Ellen Parrin

The able acting of Fania Marinoff, supported by an exceptionally well-balanced cast, makes this picture exceedingly interesting. It is melodrama of the old-fashioned kind teeming with exciting, thrilling action, and cumbered with plots, counterplots, and secondary plots. In fact, there are, if anything, too many complications, too many diversions from the main stem of the story, but the author is successful in the end in disposing of the minor characters and leads up to a good, thrilling climax that adequately clears the atmosphere. It might also be added that Kenean Buel has ably demonstrated his ability as a director and handled his subject in a most competent manner. His exterior and interior settings were exceedingly beautiful and always formed a harmonious background for the action of the story. There was only one part that was not clear and that was the manner in which Thorston met his death.

Dorinda Ladue after completing her education in a French convent embarks on a steamship to return to her father. The boat is destroyed by fire at sea and Dorinda is rescued from a watery grave by Thorston, a millionaire. In order to provide a home for her aged father she agrees to marry him. On a visit to his house she meets Hastings, his secretary, and they fall in love at first sight. Just before the wedding Ladue is accidentally killed, but Dorinda decides to keep her word and preparations for the ceremony go on. On their wedding night Thorston is led to believe that Dorinda has been indulging in a clandestine love affair with Hastings, and in a drunken rage humiliates her before his guests. She leaves the table and goes to her room. Thorston follows her and is killed by a bolt of lightning. Dorinda engages Hastings to manage the vast fortune left by her husband, but gathers the erroneous impression that he is in love with her chum Celeste. Another suitor, in the person of Dorset, an unscrupulous fortune hunter appears, and seeing that Hastings is in his way resolves to get rid of him. This he accomplishes by knocking him unconscious and locking him in the air-tight vault. Dorinda hears his feeble poundings on the steel door and, overpowering Dorset, effects his release. Under these exciting circumstances restraint disappears, the truth comes out, and Dorinda learns for the first time that her love is reciprocated. E.

ADELE FARRINGTON, LOIS MEREDITH, OWEN MOORE, AND HOBART BOSWORTH.

In "Help Wanted," the Current Bosworth-Morosco Release.

"HELP WANTED"

Five-Reel Bosworth Release for April 29 on the Paramount Programme. Produced by the Morosco Photoplay Company. Adapted by Elmer Harris from Jack Lait's Play.

Gertrude Meyer, stenographer ... Lois Meredith
Her Mother ..... Lillian Elliot
Jack Scott, the son ..... Owen Moore
Jerrold Scott, his father ..... Hobart Bosworth
Helen Scott, his mother ..... Adele Farrington
Miss Wizzines, typist ..... Myrtle Stedman

If you still have a thrill left for the poor abused stenographer girl, here is a first rate opportunity, for the film, "Help Wanted," is a continuation of the subject of the abused typist person, put on in such a way that you need feel no shame in showing your sympathy. That it must have been rather cleverly filmed, however, may be seen from the fact that it holds surprisingly well, despite the fact that it has but the most meagre of crises to serve as a climax, and film folk have been somewhat spoiled. They have become so used to seeing the good looking typist causually embraced, boxing her employer's ears and indignantly throwing up the sponge, in the shape of her job, that we want to repeat, it must be a sincere tribute to the director, Hobart Bosworth, that he managed to make even as good a film as he did.

Deliberation in character delineation would seem to spell the magic word with which he has worked, and the essentials for this were abundantly present. The cast is one to conjure with. It is unfair to every one of this cast of most excellent players to single any one for particular praise. Hobart Bosworth is seen in a mean role, that of the seducing father. So has he accustomed us to meeting him in his shirt sleeves that the scented, dyed-mustached head of a metropolitan family is a role which takes some time to accept with entire equanimity. Likewise, Adele Farrington. She is the apparently useless social mother. Both these roles surely provide a great measure of versatility for this screen couple. Myrtle Stedman plays a somewhat unwelcome part as the elder stenographer, while Lois Meredith is girlish enough to be what she pretends. Owen Moore is his fairly boyish and youthfully romantic self.

Father is discovered reeling home at night, and the next scene finds us at breakfast table, with the father nicely perfumed and excusing his late arrival the night before. Son, who is to be taken into the firm; daughter, who loves an innocent young poetic person (whom her manly father dislikes), and mother, who is no great factor in the plot, are introduced. Father's office hours are partly taken up in settling a suit that a former stenographer has brought against him, and then comes the task of picking a new one. Needless to say, the girl who wishes to help her mother (and who is young and pretty) is given the task. Ten dollars is her rate, nor need one be surprised that father takes her out to lunch. There is much of partly humorous material that the synopsis will not include.

Delicate and infinitesimally gradual must be the accentuation as such a film approaches its grand climax. Unfortunately, every one knows what it is. The twist it gets here is that the son, in love with the girl, rushes in and comes to the aid of the girl at the proper moment. It looks as though the name of the son would be dropped from the glass sign on the door. Yet the next scene finds his mother accepting the girl, while his father, having found out that his son told nothing of the occurrence at the office, readily gives his consent to the marriage. Weak as was the climax, the ending was worse.

It is unfortunate, naturally, that the worst should have come at the end, for there are so many fine moments in the course of the hour and a quarter of real screen conniving and engineering. F.

"MAY BLOSSOM"

An Adaptation of David Belasco's American War Drama of the Same Name, Featuring Gertrude Robinson and Marshall Neilan. Produced by the Famous Players Film Company and Released by Paramount.

May Blossom ..... Gertrude Robinson
Tom Blossom ..... Russell Bassett
Richard Ashcroft ..... Marshall Neilan
Steve Harland ..... Donald Crisp
Deborah ..... Gertrude Norman

The presentation of a picture at this time even remotely dealing with war is almost sure to meet with an enthusiastic reception, and this is especially true when that picture is as ably constructed from a technical standpoint as David Belasco's "May Blossom." It is a stirring, appealing melodrama filled to overflowing with heart interest and just enough comedy of a light nature to relieve the tenseness.

May Blossom is a young girl, the belle of a fishing village presumably on the Eastern Coast of this country. She has many suitors, but is finally won by Richard Ashcroft, a handsome dashing young stranger in the village. The runner-up is Steve Harland, a sturdy young fisherman. The time is that of the Civil War and Richard is captured by Union sailors and accused of being a spy. Before being taken away he asks Steve to tell May Blossom of his capture and to wait for him. But Steve, believing that he will be shot as a spy, gives out a story that Richard has been drowned at sea. An overturned boat and the finding of Richard's hat give credence to the tale. With Richard gone Steve has an open field, and after a reasonable period the wedding of the two is celebrated. In the natural course of events a baby arrives and, almost co-incident with it, Richard manages to escape from prison and appears on the scene expecting to claim his sweetheart. May Blossom then realizes for the first time Steve's duplicity, and she banishes him from her sight forever. She is about to go away with Richard when she realizes that she is bound to the other man by the child. They both leave for the war, Steve to fight for the North, and Richard for the South, and meet on the battlefield where Steve, in order to make amends, endeavors to sacrifice his life for Richard, but is unsuccessful. Richard writes May Blossom of Steve's gallant and courageous action and urges her to seek him out. Steve returning from the war ,sees his wife and child from a distance and then, thinking that all is hopeless, resolves to commit suicide, but is prevented at the last minute by May Blossom, who urges him to live for herself and the child. E.

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Billie Reeves

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LUBIN, LEADER AND ORIGINATOR, again announces a HEADLINER—BILLIE REEVES, who will long be remembered as the ORIGINAL COMEDIAN in "A Night In An English Music Hall"—AND HIS ENTIRE COMPANY of renowned comedians and acrobats. He is the famous comedy actor, acrobat and pantomimist and one of the highest priced stars ever engaged for the Moving Pictures.

BILLIE REEVES, who has made the entire world laugh, will from now on be FEATURED EVERY WEEK IN LUBIN SINGLE REEL COMEDIES. The funniest and most original character ever shown on any screen. BILLIE REEVES will be the BIGGEST MONEY MAKER for you that your theatre has ever featured.

Positively the most comical films ever made. Full of action and side-splitting incidents. Like all LUBIN COMEDIES, these will pack your house whenever they are shown.

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From the novel by Henry Ketchell Webster

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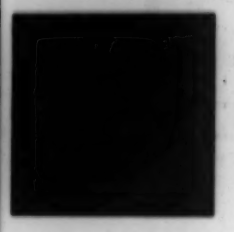

A HEAD

A CURL

A SMILE

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Ashley Miller
"With Bridges Burned"—3 parts
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Charles J. Brabin
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April 9

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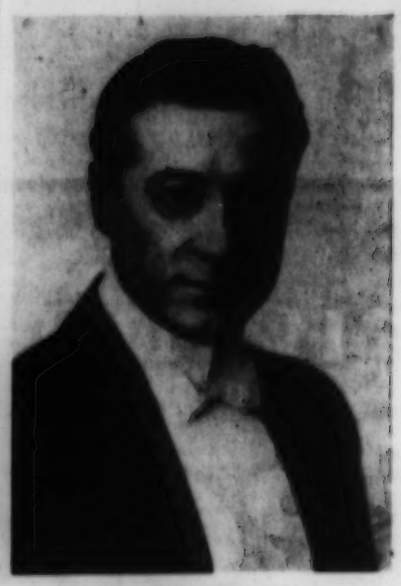
"A Sad Dog's Story"
May 8

John H. Collins
"Greater than Art"—3 parts
April 26

Langdon West
"Her Proper Place"—3 parts
May 10

James W. Castle
"The Struggle Upward"—2 parts
May 14

Will Louis
"Count Macaroni"
April 28



HARRY MESTAYER.
Now a Selig Feature Star.

DYREDA STUDIOS READY

Trade Press Representatives Impressed by Plant of Metro's Latest Ally

Six "sets" in working order are substantial witness to the fact that the Dyreda Art Film Company's new quarters at 8 West Sixty-first Street, New York, are no longer a theoretical studio location, and with the return of J. Searle Dawley and his Southern party instant activity has become noticeable. Looking about for more suitable quarters during the past Winter, Mr. Dawley heard of two floors, ideal for picture purposes, which he proceeded to tie up for twenty years, thereby beating a well-known feature aggregation to the possession by a matter of hours. The top floor is glass-covered and possesses a super-structure of steel that fits it for suspending lights or whatever attachment film purposes call for. The floor below will be used as offices, store rooms and accessory dressing rooms. The principal dressing rooms range along the main studio floor.

At present, Mr. Dawley is completing three plays whose exterior scenes he took in Florida. Mary Miles Minter is being starred in Charles K. Harris's "Always In The Way." While this child actress is working the crowd is always on the side lines. Two sets down the floor Howard Estabrook was working in a bare monastary scene, one of the numerous dramatic incidents in A. E. W. Mason's famous "Four Feathers." If, as has been asserted by a few of the knowing ones, it is possible to pick out a winning film by the still pictures, then "Four Feathers" may be promised a successful future. The scenes taken in the white sands of Florida are a striking example of the photographer's art. At the quiet end of the building Laura Sawyer was working out the final scenes of a picture, the name for which has not yet been chosen, but whose locale is Bermuda. To see the many tawny extras in the cast, this play will lack nothing in real atmosphere despite its sudden transplantation.

Mr. Dawley is without doubt the busiest man in the studio. He is also a very remarkable director, not because of the artistic effects that he manages to create on the screen whose merits have caused much discussion, but because of a prodigious memory. Not alone that he never writes a word of his scenario, carrying the scenes and their continuity entirely in his mind, but at present, it must be remembered, he is working on three such undertakings at once. In this respect he is nothing short of remarkable. If, for instance, some of the cast have forgotten what they were, or how they moved in certain scenes taken a couple of months ago the director is able to tell them. So the pictures directed by him are conspicuously free of incongruities.

SOME NOVEL ADVERTISING

E. W. Lynch has some enterprising plans under way for advertising "Prohibition" through New England. A huge bottle of wood, painted to resemble glass, with the sinister demon Rum leering from its mouth, will be hauled through his territory. To emphasize the fact that "Prohibition" is not a sermon but an entertainment, a banner stretched at the side of the bottle will invite drinkers and teetotalers to come and see for themselves that "Prohibition" is a good feature, whether they vote that ticket or not.

WEBER AND FIELDS RETURN

Weber and Fields are returning to their old home—the Broadway Theater. The comedians will be seen at that house in a series of screen comedies which are being produced by the World Film Company. "Two of the Finest," the first of the series, is being shown this week. Bosworth's "Help Wanted," produced in collaboration with Oliver Morosco, is the current feature attraction.

Love Rocks Throne of "Graustark"

¶ Like "the Colonel's lady and Judy O'Grady" everyone is more or less human under the skin. Even princes fall in love and beautiful princesses from time immemorial have trampled on affairs of state and monarchical pride when the "real man" comes a-wooing.

¶ In America we believe one man is as good as another. George Barr McCutcheon, the author of "Graustark," chose as the hero of his great story a true American. The hero, Grenfall Lorry, met the beautiful princess when she was traveling through the United States "incog." And he fell in love at first sight.

¶ Now Lorry didn't know she was a princess. It probably wouldn't have made any difference if he had. He knew she was the girl for him. That was enough. So he followed her to "Graustark."

¶ And the beautiful princess fell in love with Lorry. Is there any more to say? For she was a true woman and altogether like "the Colonel's lady and Judy O'Grady."

¶ The task of putting "Graustark" in the films was one of the greatest ever imposed on any producer. But ESSANAY did not falter. Like all ESSANAY FEATURES "Graustark" is a superb creation. It holds interest from the beginning to the end of its six acts.

¶ The following branch offices of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking this big success: New York City, 1600 Broadway; Philadelphia, 1316 Vine St.; Chicago, S. E. Cor. Wabash & Adams (Chicago Business College); Atlanta, 75 Walton St.; Kansas City, 12th & Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; and San Francisco, Mr. C. B. Price, Hotel Stewart.

GOSSIP OF THE STUDIOS

GEORGE TERWILLIGER directed Emmet Campbell Hall's two-reel drama, "Such Things Really Happen," which is an attack on the fake correspondence schools, which agree, for a consideration, to make a photoplay author of anyone. The cast includes Earl Metcalfe, Ormi Hawley, Arthur Mathews, Herbert Fortier, Kempton Greene, and Eleanor Barry.

BILL BAILEY wasn't a Universalite long enough to get acquainted. Just as he was about to join that company Edwin August signed up with the United programme, and he offered Bailey an opportunity as co-director and co-star. Harry Mainhall is another member of the company.

A LETTER FROM Romaine Fielding to a friend in the East states that the Lubin author-director-star is getting along finely at Phoenix, Aris. Among the pictures that have been produced are "Mr. Carlson, of Arizona," in three reels; "The Tramp," in three reels, and "Species of Mexican Men," in four reels. Fielding is now working on a five-reel picture, "A Western Governor's Humanity," in which he hopes to have the Governor of Arizona take part.

THE "BEAUTY" company of the American Santa Barbara forces, promises a picture of more than ordinary merit in "Life's Staircase," produced by Frank Cooley and featuring the new Beauty lead, Neva Gerber. Mr. Cooley also collaborated in writing the story. Although only in his second year of picture work, Frank Cooley boasts of unusual experience, having been director and leading man of his own stock company for sixteen years.

AN ERROR in the recent review of "The Unafraid" stated that Page Peters was a brother of House Peters. There is no relationship.

FRED EAIC will make his debut upon the screen in the Gustave Frohman production of "The Builder of Bridges."

DIRECTOR OSCAR APFEL, of the Bosworth-Morosco, says that clouds overhead obscuring the sun have caused him many a costly "retake" in times past, but last Sunday was the first time he had ever met with the same trouble from clouds underfoot. With a party of nineteen he spent the week end on the summit of Pine Crest, beyond Arrowhead, taking some scenes for "The Wild Olive." At this elevation they were well above the clouds, and the constantly ascending puffs of vapor caused mischievous little fogs which made continuous picture-taking a game of chance.

MISS JANE DARWELL, who is doing her first work for the Bosworth-Morosco interest, since leaving the Laskys, in "The Wild Olive," recently won a motor car for exactly $0.60. This sum represents her purchase of tickets in Oscar Apfel's raffle of his last season's machine.

A SCENE in which everything in a room, including the furniture, walls, floor and ceiling is painted to represent a prison suit, in stripes the regulation width, is one of the unique features in "Crooky Scruggs," a Vitagraph comedy feature being staged by C. Jay Williams. The story, written by Paul West, is written around an escaped jailbird, and in this particular scene he imagines that everything he sees is striped.

R. HENDERSON BLAND, the prominent English actor, who first introduced himself to American audiences in Kalem's "From the Manger to the Cross," sailed recently for England, having been tendered a commission in the English army. Mr. Bland offered his services three months ago. He has two younger brothers serving in France at the present time.

THE VITAGRAPH COMPANY is seeking $100,000 insurance for Anita Stewart in order to protect itself from loss of the star's services during the making of "The Goddess," the new serial, the release of which will start on May 10.

ALICE KNOWLAND, playing prominent parts with the Ideal Company at Los Angeles, is the author of "The Little Mother," a recent Reliance release that has been strongly praised.

TOM MIX, the star in Selig plays of Western life, is producing a series of thrilling one-reelers.

JOSEPH GALBRAITH, a former matinee idol of the speaking stage at the Belasco Theater, in Los Angeles, has joined the American studio forces, and will be seen in productions staged by Archer McMackin.

THOMAS HICKETTS and the company of feature players from the American Film Manufacturing Company, under his direction, spent several days in Los Angeles getting slum scenes for the coming feature, "The House of a Thousand Scandals." As guides, the company had a sergeant and two deputies of the Los Angeles police force, and some wonderful material was secured.

MRS. BECHTEL AND WILLIAM BECHTEL,
Long Edison Favorites, Now Enjoying a Brief Vacation.

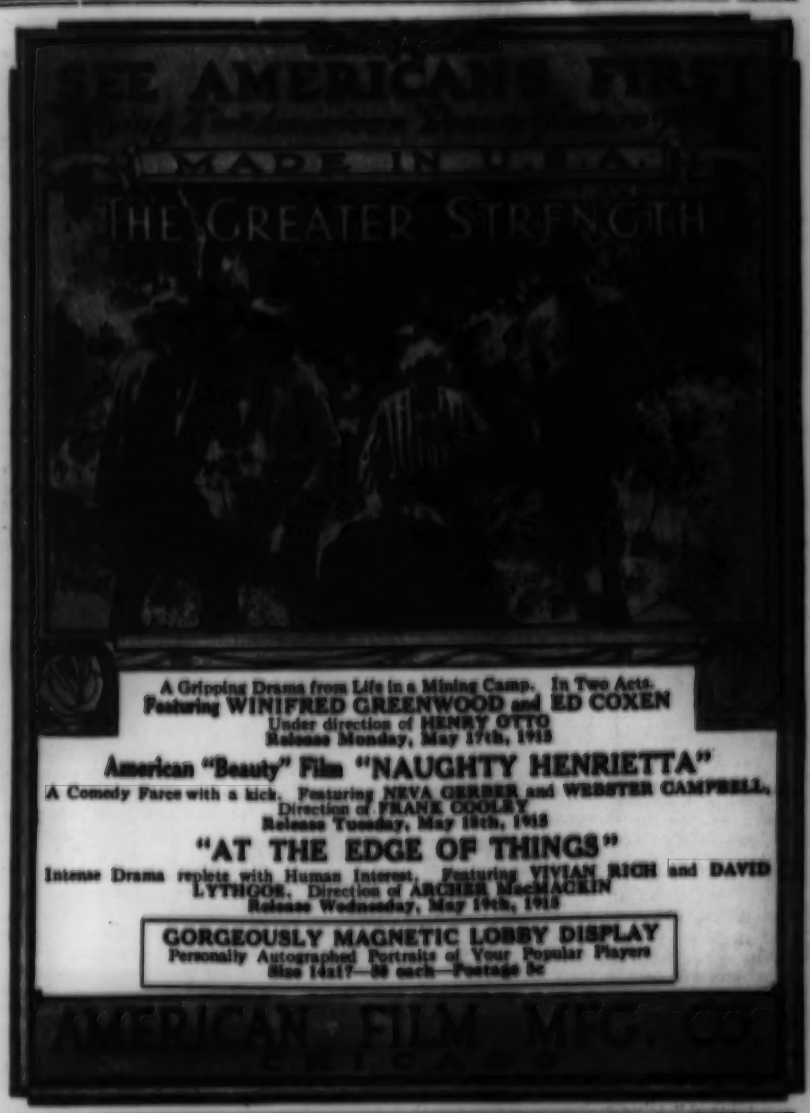
WILLIAM CARROLL is getting to be a devil of a fellow. In the latest American feature he has been called on to treble as money lender, impresario and His Satanic Majesty. Will'um says that the last two parts are easy, but he has to be awful careful as the first character on account of his many friends.

WILLIAM RUSSELL, heavy lead in the big American continued story, "The Diamond from the Sky," is expecting a new Mercer roadster in a few days. He is still devoted to horseback riding, however, and the arrival of the car will not cause his desertion of his old love for the new.

"RESTING" FOR the indefatigable William Bechtel may mean hard work in other eyes. While taking a couple of months' vacation from the clicking shutter, he has, by the aid of hard work and a promising Spring, transformed a hopeless-looking piece of ground back of his house into a fine garden possibility. So lovely, in fact, did it promise to become that the neighboring worms promptly accepted the challenge; and to date not one of his German cornflowers has showed its budding head above the well-raked ground. Now Mr. Bechtel suspects that a subterrestrial battle has been waged, and he is trying to find out if the lowly angle worm could possibly be sprung from an "Anglo" worm.

AH LING FOO, one of the real Chinese actors in Pathe's "Exploits of Elaine," gave a dinner at the Oriental Restaurant in Pell Street, New York, the other night, to the Whartons, producers of the "Exploits," Mrs. Bess Wharton, E. A. MacManus, of the Hearst forces; Mr. Gordon, assistant to the Whartons, and Mr. and Mrs. J. Whitworth Buck.

MARY FULLER is preparing a special dance for use in a forthcoming feature in which a live snake, furnished by the Bronx Zoo, will be used. She has arranged with Claude Alviene, of the Alviene Schools, to create the dance and direct the rehearsals.



A Gripping Drama from Life in a Mining Camp. In Two Acts.
Featuring WINIFRED GREENWOOD and ED COXEN
Under direction of HENRY OTTO
Release Monday, May 17th, 1915

American "Beauty" Film "NAUGHTY HENRIETTA"
A Comedy Farce with a kick. Featuring NEVA GERBER and WEBSTER CAMPBELL.
Direction of FRANK COOLEY.
Release Tuesday, May 18th, 1915

"AT THE EDGE OF THINGS"
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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

The "grafter" is a thing. He has no place in the sympathies of genuinely human beings. He is a hyena with human appendages. No difference what his station in life, he should be discounted. He has no soul; he commercializes the weaknesses of fellow human beings. This week we received notification that another grafter was being investigated by the Post Office authorities. He held out false hopes; took money for which no equivalent was given. He professed to teach photoplay writing by methods of correspondence.

Selecting Names.

Naming a cast of characters for a photoplay should require care and thought. Endeavor to make the name fit the character, for there is something subtle in such an art, and it adds atmosphere to the story. There is everything in a name. The cognomen of Jones suggests an every-day sort of fellow, while Mortimer Van Dusen may be suggestive of some member of Gotham's aristocracy. Dickens was peculiarly apt in naming his characters; and one can meet with his names even yet in one's daily walks, even the most improbable of them. Snodgrass was once a common enough name in England; and in America bearers of it yet abound. Winkle can be found in various parts of the country; the smiling Mr. Carker has his prototypes everywhere; and at Eastbourn, England, one can see a tombstone inscribed to the memory of Samuel Weller. Dickens drew his characters from every walk of life; and if you have the genius you can do the same.

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The Day's Work.

Kipling wrote a collection of stories which were published under the title of "The Day's Work." They were good stories, too. What about *your* day's work? Are you putting the best that is in you into your day's work? If you are making your living with your pen, remember, please, that this is the hardest kind of a day's work. "By the sweat of your brow shall ye eat bread" is as appropriate to literary work as to any form of labor. When you close your desk on the day's work, are you conscious of a day's work well done? It's a reward, this satisfying consciousness! Before you place your manuscript in the mails, are you sure it contains the best that is in you? That it is a work of love, of inspiration, of care and of thought? It is all in the day's work. If you have been careless, have skimped, have stolen, have not been honest with your own self, then your day's work has not ended. To-day is your day and mine; the only day we have; the day in which we play our part. What our part may signify in the whole we may not understand; but we are here to play it, and now is our time. This we know: it is a part for our action and not for whining; it is a part for love, not cynicism; it is for us to express our work in terms of human helpfulness.

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No "Sample Scenarios."

Editor Arthur Leeds, of the Edison Company, writes that Edison is not, at present, sending out "sample scenarios," as was erroneously stated in a magazine. "We have been literally flooded with requests for these sample scenarios, and, though we desire to be courteous, we find it impossible to send a letter to all the applicants telling them we have no such sample form on hand." Raymond L. Schrock, Eastern editor of *Universal*, says that they, too, have been overwhelmed with requests for these "this-is-how-you-do-it" forms. "It seems to me," writes Mr. Leeds, "that if writers really want to learn this work they will not be satisfied with a mere 'sample form,' since we all know that, at the present time, there is no such thing as standard technique. There are three or four good textbooks on the subject that contain sample scripts, as well as information on all points of the game. I have reached the point where I no longer urge writers to write elaborated scenes in their scenarios such as I do myself. In some studios such scenes are welcomed by the directors, and in others they are looked upon as a nuisance. In one studio two or three directors seem to think that it is an insult to their intelligence for an author to do as I have heretofore urged them to do; and give not only the act of a character, but also the *motive behind the act*. So let the writers do as they choose; but personally, I will say, 'me for the scene that tells everything essential to a proper understanding of that particular portion of the plot. Like the poor, the directors who know it all are always with us.'"

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The Story's the Thing.

Commodore J. Stuart Blackton is another important manufacturer of motion pictures who evidently believes, along with Col. William N. Selig, that the story is really the thing, and that all else comes afterward. Messrs. Blackton and Smith are the real simon-pure editors of the Vitagraph Company. Every script purchased must show the final O. K. of one or both of these gentlemen. Mr. Blackton, furthermore, is a script writer of ability. His comedy, "Goodness, Gracious!" was one of the most successful farce comedies ever released. This is not the first time we have taken cognizance of Mr. Blackton's editorial abilities; nor will it be the last. We read a long interview the other day in which the head of a concern says he has "discovered" that the plot was the real foundation of the entire picture-play construction. Wise manufacturers, such as Messrs. Selig and Blackton, discovered this fact long ago, and have worked on the policy that the time spent in reading plots was time well spent; and their policy has been proven to be an excellent one. Others are sitting up and taking notice.

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Pertinent Pointers.

Tact is a good acquisition.

We wrote and sold a two-reel script recently with a ninety-word synopsis.

Dialogue and word paintings are only for the writer of fiction. You build your photoplay plots.

Ideas are everywhere if you know where to go after them. Use a notebook and immediately write down all ideas. Don't trust to your memory.

Too much technique is worse than too little. Many an otherwise good story has been spoiled by too close an adherence to a book of rules. Theory is all right, but practice is better.

Brain work is a queer proposition, and ideas often refuse to come after a hard day at the shop, store, or office.

Avoid the loss of memory plot. It was invented when David hit Goliath with a stone.

There are many kinds of plots—surprise, problems, mystery, emotion, contrast, symbolism. A good plot should include simplicity, plausibility, originality, interest, and climax.

Don't turn everything you ever read or heard of into photoplay plots and send them gallivanting over the circuit. Script writing is not a profession to plunge into haphazardly.

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"Nice Scripts, But—"

"He turns out neat-looking scripts, but he seems to have no sense of the dramatic," stated a director in discussing with us the work of a certain author. Almost at a glance the cause of failure could be discovered. This man's scripts were technically perfect; too perfect. In his endeavor to turn out fashion-plate stuff, spaced and paragraphed to mathematical exactness and sub-titled in red ink, the writer had sacrificed something of prime importance. He had sacrificed the dramatic qualities essential to success. An editor had handed this particular writer an idea. The author had carefully worked up his script, but he had been so careful, so painstaking, that he had lost the original idea. The script in appearance was beautiful; otherwise it was woefully commonplace. Originality was missing. As an example of neat workmanship it was fine. But the story was not there. It was only a futile attempt at a story. There are far too many writers stewing around about proper technique, appearances, etc., and not puzzling sufficiently about dramatic values. Don't ruin a good plot in its development; let it swing, and frequently the story will tell itself, and the technique will be also cared for.

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The Hall of Fame.

Bess Meredith, script writer for Fiction Pictures, Inc., has returned to Los Angeles, where she is preparing stories for this thriving organization.

Hampton Del Ruth is editor-in-chief of the Keystone Script Department, and now has seven staff writers working for him.

Harry Wulse, member of Keystone staff of writers, has purchfased a Hupmobile, and has been trying to outline slap-stick comedy in a practical manner.

Captain Leslie T. Peacocke has resigned as editor of Peerless Features Company, and will accompany the Venus Film Corporation company of players to Bermuda to assist in the production of his story, "The Birth of Venus." Captain Peacocke says the story will prove as popular as his other great success, "Neptune's Daughter."

Edwin Ray Coffin, writer of Western comedy, was the first to secure reservations aboard the Selig Movie Special, which will entertain script writers on a trip to California July 8.

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As to Synopses.

Came several letters the past few days asking if we supported the "synopsis-only" theory because we had published one or more paragraphs touching upon this subject and showing the success achieved by several synopsis writers. It is rather unnecessary to reply to this question, for our past opinions appearing in this department should be recalled. However, once and for all we shall outline our position.

We do not advocate the synopsis-only method as a pathway to true success. While it is true that several companies urge that plots be submitted strictly in synopses form, and while it is true that this method of submitting work is becoming more and more popular, yet from an artistic standpoint the method is to be condemned. It is easier to write a few hundred words of straight narrative and submit it, than it is to write the plot and the detailed action by scenes, with sub-titles properly written and placed. The first smacks somewhat of hack work; the second method necessitates art. No author is really a photo-playwright, in the artistic sense of the word, until he or she can submit and sell a reasonably satisfactory script consisting of the title, cast of characters, scene plot, synopsis, and detailed action by scenes. Strive to become a real-for-sure photo-playwright!

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Phil H. Le Noir, secretary of the Commercial Club of that dear Las Vegas, N. M., advertised recently the advantages of that garden-spot-of-the-world for the production of motion-picture plays. The replies were many and varied. Among them a new "photoplay academy" was uncovered. Here is an exact copy of the letter as received by Mr. Smith. It speaks for itself, also for the schools:

THE NEW ERA PHOTO-PLAY ACADEMY
WE TEACH THE ART
Office 603 Lincoln Bank Building
Fourth & Market Street
LOUISVILLE, KY.

DIRECTORS: Home phone
S. H. Staude 9265
J. de Smith
W. E. Burton

April 5, 1915.

MR. PHIL H. LENOIR,
Secty Commercial Club,
Las Vegas, New Mexico.

DEAR SIR.—Have been informed *your* city will co-work to induce a manufacturer of films to locate in Las Vegas.

I write to make you a proposition. If we agree and you act shortly we will locate our studio *there*.

We can furnish a business manager fifteen years experience in film manufacturing. A **camera expert** fourteen years experienced in all climates and all kinds of work, a director ten years experienced, a contractor and builder expert ready to build our studio for stock certificates in the incorporation.

A specially educate company of twenty people we educated *ourselves*.

Can get dark room help and all rest needed all these people will work low salary until we are started and stock paying good dividends.

My proposition to you—If you can obtain citizens or officials who we train in for positions in the studio, also officials and citizens there *ready* to *buy stock* and also make up the *advance sum* to pay for a two hundred thousand dollar share *incorporation* par value of shares one hundred dollars each share. You pay the charter expenses and furnish two thousand dollars for needed sum to sell stock certificates. If you give me contole (51) I will come there and do all the rest *sell* the stock and start all working at studio then go on the road and *market films* we manufacture.

The city of Las Vegas will need to donate a plot of ground to locate studio there convenient to street cars and express service.

You *know* the money to be made in film manufacturing is *great* if you'll keep tab you'll see I can make as much as the best of them. I made film as far back as 1900. Know what I say. Yours truly,

JESSE DE SMITH.

603 Lincoln Bldg.,
Louisville, Ky.

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The Machine-Built Script.

The machine-built script does not appeal to us—by the machine-made script we mean the made-to-order story much favored by a few staff writers. We read a cleverly worded argument recently in which the scribe was urged to write his tale by chalk line and spirit-level. There are far too many machine-manufactured stories being released as it is. Some of these mechanical stories will get past the editor surely—unless the unusual story dealing with the same idea happens to come along in the same mail. Then the every-day story will be returned to the every-day writer. You cannot write an original script by sitting at the typewriter and just thinking up the usual thing and building around it. The unusual story must contain the unusual idea or situation. Get the unusual idea, and then your development is certain to be more or less original. Inspiration, after all is said and done, is one grand qualification. Inspiration is two-thirds labor and enthusiasm, with a seasoning of observation and imagination. Stevenson said genius was just hard work. Without inspiration genius is a negligible quantity. Ideas are not so scarce as some would have you believe. Ideas can be gleaned from everywhere. In your home, among your acquaintances, on the street, in your place of business—well, everywhere. The trouble with most of those searching for ideas is that familiarity breeds contempt. They cannot observe the dramatic values in every-day life; they refuse to see the problems of the people around the corner; they would rather turn to the artificial, the unreal, the unconvincing, for their photoplay plots.

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How About It?

How about it? We endeavor to write this department for the entertainment and the instruction of literary workers, real and near. We try to treat the subject broadly, to strike a happy medium, as it were, between the freshmen and the seniors. Are we succeeding? Have you suggestions as to the betterment of the department? We like criticisms as well as compliments. Criticisms help a lot. We are not at all thin-skinned; we will value your frankness if you will drop us a postal or a letter and tell us just what you would like to have discussed. If you would like us to take up the technique of the art once again, devoting more of the department to that character of the work, say so; if you like the department as it is, say so; if you have other suggestions, shoot 'em along! We don't claim to know it all; we are not infallible; and we can learn from our readers. Don't hesitate, but come right along with your ideas!

Thanks.

Extra! Extra!

Marc Edmund Jones is carrying a cane!

GOSSIP OF THE STUDIO

BEVERLY GRIFFITH has joined the Universal Los Angeles force to act as business-manager for the four comedy companies at Universal City.

WHEN THE "RUNAWAY JUNE" company was in Bermuda recently filming many of the episodes, an interested spectator of the work was Henry Arthur Jones, the English playwright.

PAUL BURNS, the vaudeville comedian, who appeared with success at the Palace, New York, last week, is considering several offers to enter the motion picture field.

LICENSED FILMS

The Voice of Eve (Selig, April 28).—Marc Edmund Jones has contributed for clear reproduction a scenario that calls for sob story handling. It concerns the wooing of a young girl of golden voice in the country by a city man. In the city her vocal proclivities cause her to seek an outlet in a cabaret, but later, to appease her lonesome child, she comes back to the child and man. F.

The Boarding House Feud (Vitagraph, April 28).—Lee Beggs has done the best, one is prone to suspect, with a one-reel comedy, granted that this script needed producing at all. It is about a young couple in neighboring houses, the female part of which a boarding house keeper, her aunt, refuses to allow with the male portion. So the young man starts a rival boarding house and finally wins the girl. It is not up to Vitagraph standards. F.

The Fable of "A Night Given Over to Revelry" (Essanay, April 26).—George Ade if we may judge by outward evidence, continues his hold on the funny side of his audiences. His present offering sees the business man yielding to persuasion to attend a banquet of educators at about ten dollars a plate, and the food is uneatable while the speeches are indigestable. Finally he finds solace at a wayside hostelry on wheels where pie and coffee are real filling for an empty stomach and help him in his firm resolve to abstain from speeches with meals forevermore. F.

The Jarrs Visit Arcadia (Vitagraph, May 10).—This, the sixth of the series, continues cast, author and producers as before. It shows Jarr and his wife visiting a country acquaintance and his wife, and the moral to be drawn from their visit is that Harlem is good enough. The funniest thing in the reel is the suburban cabaret, one of those lunch wagons on wheels with a handy mouth organ musician to set the pace for the dancers. The offering also taken in some other country trials such as chickens in the wrong yard, train schedules, mosquitoes, and the Puritan country spirit which would seek to live up to the decalogue. Harry Davenport and Rose Tapley are enjoyable as ever in their parts. F.

The Liberty Party (Kalem, May 12).—A single-reel "Ham" comedy featuring Lloyd V. Hamilton and Bud Duncan which, while having little that is original, is exceedingly funny. It is quite the best comedy that we have seen in this popular series. Ham and Bud, tiring of prison routine, manage to escape and taking refuge in a paper hanger's shop while the owner is at lunch receive a telephone call to do some paper hanging. The results can be imagined. After pasting paste and pieces of wall paper all over the house they paint stripes on the suit of the owner of the house when he comes to remonstrate, and he is captured as an escaped convict. Getting hungry and lonely for their comfortable prison cell they leave the house and carefully climbing back over the prison wall are at last found by the guards sitting calmly in front of their cell. E.

The Undertaker's Uncle (Essanay, April 29).—At last the efforts of Victor Potel and Harry Todd have been rewarded with a third partner equally successful in making the orchestra ring. No less than Ben Turpin is the undoubtedly ludicrous gentleman who adds new life to Snakeville doings. All this is no disrespect to the powers of Margaret Joslin, bless us. Snakeville characters are in continuation, for the girl is again the object of both men. A note, early in the reel, informs the girl that the uncle of the undertaker has left much money to the other. The "other" is naturally delighted, but the undertaker seizes the opportunity of a chance tramp and dresses him up as his uncle. This is the character Turpin takes and it keeps the remainder of the reel in a turmoil of laughter. F.

Fool's Gold (Biograph, April 29).—As a matter of information, "Fool's Gold" is the name given iron pyrites, a yellowish metal resembling gold but differing from it considerably in value. The fact that a demented prospector has a lot of this iron mineral and thinks that it is gold leads a Mexican arrival in the camp to take the good natured Joshuas of the demented one's "strike" as truth, and he follows. The young prospector (in love with the girl) follows him, while the sheriff follows the young prospector. It ends by the demented prospector falling to his death, the young prospector shooting the Mexican, whom he thinks guilty of the crime, the sheriff capturing the shooter of the Mexican, the sheriff falling to his death, and the young prospector then making his way to the girl, who undoes the handcuffs. We have given a synopsis of what actually happened, not that we pretend to understand what it is driving at, but that others may draw their own conclusions. It is staged in the usual clear manner. F.

By the Sea (Essanay, April 29).—Charles Chaplin on the head-piece is enough to put an audience at expectant ease and his presence is more than sufficient to set it laughing. As one might guess, his present efforts see him on the beach where sand, a life saving apparatus, and the bathing deem to resort to for the climax—more than serve in sustaining his vogue as the merrymaker of the film moment. F.

When a Feller's Nose is Out of Joint (Vitagraph, May 12).—"Sonny Jim," sad to tell, follows the way of regular picture heros in this instalment much more than he does the childish pictures which have made him famous. Yet the author has offered enough subtities and sufficient snatches of child life to give it a resemblance to her other successes. Tefft Johnson directs. He shows Sonny Jim very much put out at the attention given his baby brother and determines to steal the little one and leave him where the stork will catch him and take him back to wherever he came from. It happens that the house catches fire at the same time so that the big brother becomes the rescuer of the little one and a hero as well. F.

A Lily in Bohemia (Vitagraph, May 5).—Simplicity reigns from the time the artist meets the country girl until he restores her to the country and determines to live with her. The interim is occupied in showing the inadvisability of Bohemia as a permanent residence for married couples and especially for such a couple as this one proves to be. Wilfrid North directed. W. A. Lathrop contributed the script. Lillian Walker played the girl and Hvart Overton the man. The gay life the wife uses to make her husband admire her, fanning his jealousy by her behaviour after she has tired of his similar antics. It is a reel-old subject, and not noticeably well done. F.

Cutey's Sister (Vitagraph, May 3).—A rather laughable pick-up without much purpose is this one-part Wally Van comedy. There are some good actors herein, including Donald MacBride and Rita Fraser. It concerns the ultra-sportiness of the college man whose friends will not introduce their sisters to him. So he pretends a good-looking actress is his sister and complications more or less comical ensue. F.

On the Down Road (Essanay, April 26).—A good subject well done that starts off quickly, interestingly and in a novel manner is about as much as one could ask of any one-reeler. In its technical attributes it numbers good, realistic direction and sufficiently fine acting. In its climaxial aspects it resembles the usual "at the altar" finish using the stockholders meeting as alternative. Its hero is a reporter. Its lady in distress the daughter of a stockholder kidnapped by men who want her father's proxies for the annual meeting. The news gentleman succeeds in overpowering the two men who get the better of him when he went to the girl's rescue. He ties the chief abductor to the racing machine and drives to the city meeting in time, of course, to thwart the rascality. It gets over strongly. E.

Hearst-Selig No. 33 (April 26).—Personalities in the Roosevelt-Barnes libel case; Chicago University's chorus practicing fancy step; circus day at Bellevue hospital; the latest in Lucile modes; a baby camel being christened at the New York Zoo; the collier Jason returning laden for Panama-Pacific exhibition; Newark opening its Federal league ball park; a condemned barge furnishing a spectacular end deep end in Lake Michigan; German captives at work in France; an Arab soldier given a native funeral in the streets of Paris; and 25,000 Irish volunteers parading through the streets of Dublin. Though numerically smaller than usual the selection lends itself to more elaborate detail and is, moreover, nicely photographed. F.

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Last week you saw in these columns a picture of a

MIGHTY JURY!

The accredited critic of this paper was on that jury, so were the critics of *all* the other papers. Their favorable opinion was UNANIMOUS after seeing releases of the

Thanhouser and Falstaff

brands of film. This opinion can not be *bought*—it must be earned! It proves to you that when Edwin Thanhouser came back to make pictures it was a glad day for YOU.

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OCTAVIA HANDWORTH,
Now Playing Leads with Lubin.

MOURN JOHN BUNNY

Screeners, Elks and Masons Pay Tribute to Memory of Bunny in New York

Seldom has the passing of a stage favorite received the widespread notice and tribute from the press brought forth by the news that John Bunny had died. Both in this country and abroad the newspapers did not hesitate to give their editorial columns over to comment on the passing of the most universally popular star the stage or screen has ever known.

John Bunny was laid to rest in Evergreen Cemetery on Thursday morning. On the previous evening, his friends, including fellow members of the Screen Club, the Elks, and the St. Cecile Masonic Lodge, assembled at the Elks' Clubhouse, on West Forty-fourth Street, and the impressive rites of the Elks were held. Among those who gathered to honor Bunny's memory were David Belasco, Charles Frohman, King Baggot, James Kirkwood, Ben Teal, John T. Kelly, and Robert Edeson. Practically all his former Vitagraph associates were present. The honorary pall-bearers were W. T. Rock, president of the Vitagraph Company; Samuel Spedon, Maurice Costello, Vandyke Brooke, Wilfred North, Lee Beggs, George Baker, and Harry Morey.

MACKENZIE AT WORK

Pathe Producer Staging Screen Production of "Fortunes of Pierre"

"The Fortunes of Pierre," a multiple-reel picture, is in course of production by Donald MacKenzie for release on the Pathe programme. MacKenzie has been responsible for some of the most successful productions released through the house of Pathe. In this forthcoming feature he has the services of a strong cast, headed by George Probert, recently seen in "Innocent" and "The Lure."

POWER CORNERS AWARDS

A search through the records of recent mechanical expositions by the Power Company officials, last week, uncovered the interesting fact that the Power Cameragraph has practically a corner on the medals and other awards for projection machines. Included in this list are the much-coveted prizes of the American Museum of Safety and the Efficiency Congress. In addition, the Power machine is on practically every battleship of the United States Navy possessing a projection machine, and is also seen at practically all the army posts, Y. M. C. A. buildings, churches, and schools are other fields in which the Cameragraph holds almost uncontested sway.

WALTER MACNAMARA COMPANY

Walter MacNamara is preparing to take an active part in film activity in the near future. Last week the Walter MacNamara Photoplay Company was incorporated at Albany with the capitalization stated as $150,000. On the Board of Directors, in addition to Walter MacNamara, are C. Greene and C. M. Bruns. Patents on cameras and deep sea motion picture apparatus are included among the activities of the new firm. Offices are at 126 West Forty-sixth Street, New York city.

GOLDFISH OFF FOR COAST

Samuel Goldfish, treasurer and general manager of the Lasky Feature Play Company, left New York on Monday for a trip to the studios of the company in Hollywood, Cal. The special purpose of Mr. Goldfish's trip is to consult with Mr. Lasky and Cecil De Mille, director general for the company, concerning the productions in which Geraldine Farrar will appear. Mr. Goldfish expects to be absent from New York for about six weeks.

PARAMOUNT PROGRAM

DANIEL FROHMAN
PRESENTS
THE SUPREME FAVORITE OF THE SCREEN,
MARY PICKFORD
IN ONE OF HER GREATEST CHARACTERIZATIONS,
"FANCHON THE CRICKET,"
by George Sand
IN FIVE PARTS
RELEASED MAY 10TH

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Address Screen Club

C. JAY WILLIAMS
COMEDY DIRECTOR
With THE VITAGRAPH CO. OF AMERICA

BEN WILSON "All that's"
UNIVERSAL FILMS REX BRAND

AMERICAN'S NEW DISPLAY

The American Film Manufacturing Company is supplying very attractive lobby display in form of 14 by 17 portraits of its various actors personally autographed by each player. A nominal charge is being made.

TURNBULL JOINS LASKY

An addition has been made to the Jesse L. Lasky Company's scenario staff in the person of Hector Turnbull, formerly dramatic critic of the New York *Tribune*. Mr. Turnbull is the brother of Margaret Turnbull, the author and playwright, who is already assisting Mr. De Mille.

The address of the motion picture division of Thomas A. Edison, Inc., is now Columbia street, West Orange, N. J. For the purpose of expediting the handling of matters pertaining to the picture division, the business and executive offices have been established there.

The "Selig Special" will certainly reach the Pacific Coast at a timely moment. The fifth annual convention of the Motion Picture Exhibitors League will be held in San Francisco on July 13 to 16, and the "Selig Special" will leave Chicago on Thursday, July 8.

ELEANOR BARRY
CHARACTER LEADS
LUBIN FILM CO.

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

CHARLES M. SEAY
Current Edison Releases
The Heart of a Wolf—April 24
JACK KENNARD, COWARD—May 8
Address care SCREEN CLUB

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases by
Vitagraph, Edison, American, Kalem, Etc.

EDWARD JOSÉ
Producer of Features (Pathe Release)
First Release—"THE BELOVED VAGABOND"
Address PATHE STUDIOS

CHARLES ARTHUR,
Who Will Be Seen in "Wormwood."

V-L-S-E TERRITORY

Announcement Made of the Territory to Be Covered by "Big Four's" Exchanges

Announcement is made by the Vitagraph-Lubin-Selig-Essanay, Inc., of the territory to be served by each of its branch offices. This division is temporary and will be changed as new branch offices are opened.

From 1600 Broadway, New York city, Joseph Partridge will look after New York State, Northern Jersey down to and including Trenton, and all of the New England States.

The Chicago office in the Garland Building, in charge of I. Van Rerkle, will take care of Illinois, Michigan, Ohio, Indiana, Wisconsin, North Dakota, and Iowa, east of and including Des Moines.

The Kansas City office at Twelfth and Walnut Streets, Mr. Pearson will look Kansas, Colorado, Missouri, Minnesota, South Dakota, Iowa, west of Des Moines, Nebraska and Oklahoma, north of and including Oklahoma City.

Mr. Meade in Dallas, at 1900 Commerce Street, will serve Texas, Louisiana, Arkansas, New Mexico, and Oklahoma up to, but not including Oklahoma City.

San Francisco will cover California, Oregon, Washington, Nevada, Idaho, Utah, Arizona, and Montana.

In Philadelphia, at 1316 Vine Street, J. S. Hebrew will look after Pennsylvania, Delaware, Maryland, District of Columbia, North Carolina, Virginia, West Virginia, and Southern New Jersey up to, but not including Trenton.

The Atlanta office, at 75 Walton Street, in charge of W. C. Brandon, will cover Georgia, South Carolina, Tennessee, Florida, Alabama, Mississippi, and Kentucky.

Additional branch offices will be established as rapidly as possible, and while it has not been definitely decided, in all probability Boston, Columbus, Seattle, and Denver will be the first cities to become V-L-S-E booking centers.

ON THE SELIG SPECIAL

Success of Spectacular Trip Assured—Everybody Is Welcome

The impression gained ground in some quarters that only newspaper men and families and motion picture exhibitors and families are eligible to take the seventeen days' tour of the Golden West aboard the "Selig Special" for the modest sum of $128. This is a mistaken impression, for all friends of the Selig Polyscope Company are cordially invited. There will be room for all. When one train of Pullmans is fully occupied, another will be chartered, and it appears now as if two or more "Selig Specials" will roll out of the Chicago station on Thursday, July 8.

The sum of $128 covers everything, excepting meals. "Everything" includes transportation, Pullman, all side trips, hotel accommodations, etc. The complete success of this great trip is already assured. The artistic booklets, "We Want You With Us in California," issued by the Selig Company, are in great demand. A book will be sent free by addressing the "Selig Special" editor, Garland Building, Chicago, Ill.

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COMING KLEINE PLAYS

Fifteen of Owen Davis's Plays Included in Film Producer's List for Production

Negotiations have been completed between George Kleine and several well-known New York playwrights to film a long list of popular plays this year. Fifteen of Owen Davis's comedies and dramas have been acquired, including his "The Sentimental Lady," "An Every-day Man," "The Inheritance," "The Jack of Spades," "When the Shadows Fall," "The Unwelcome Guest," "The Green Cloak," "Cupid and Mr. Jordan," "The Chest of Gold," "Queen of Poverty Flats," "Among the Poor," "The Man Higher Up."

"The best guarantee of a successful picture is a successful play," said Mr. Kleine in discussing his plans. "I have always favored the play as against the novel for picture purposes. Any play that stands the grind of the circuits for several seasons is a sure success in film. It must have plot and heart interest, and is not so dependent as the novel upon language and its author's name. I think we demonstrated that very clearly in "Du Barry," "Officer 666," and "Stop Thief." Each one of those was brimful of action, and each had shown its entertaining powers long before it was filmed. Furthermore, a successful play is more widely advertised and better known to the masses than a novel of corresponding merit, which makes it a better drawing card for exhibitors."

AN AMERICAN FEATURE

Harold MacGrath's Novel, "The Lure of the Mask," Staged in Four Reels

Harold MacGrath's popular romance of sunny Italy has been molded into a four-part "American Distinctive Creation," to be released as the second of the series of such pictures contributed by the American to the Mutual Masterpictures programme. "The Quest," American's first contribution, was chosen to inaugurate the Mutual series, and proved one of the most popular features of recent release.

Under the direction of Thomas Ricketts, an all-star company of American players presents the film version in a manner which holds strictly to the ingenious plot around which Harold MacGrath has written a story of absorbing interest and dramatic value. Prominent in the cast are Harold Lockwood, Elsie Jane Wilson, Irving Cummings, Hal Clements, Lucy Payton, and other clever screen favorites, besides a hundred or more extra people in the big scenes.

Briefly, the story is of an American's infatuation for a beautiful prima-donna whose face he has never seen. The happenings in the life of this wonderful woman of mystery, whose features are always either veiled or masked; the American's search through the glorious sight-seeing resorts of picturesque and fashionable Italy, and the curious and interesting connection between the American's servant and the mysterious singer, combine to make the picture.

FILM BASEBALL STORY

Bosworth Has Timely Release in Adaptation of Van Loan Story

Just at the opportune time, when baseball again comes into its own in the public eye, Bosworth announces as its next release, "Little Sunset," a story by Charles E. Van Loan. The story is said to be the most vivid picture of big-league ball players in action ever secured for the motion picture screen, and offers a comedy that is unusually true to life, most of the scenes having been taken in the Los Angeles park of the Venice team of the Pacific Coast League.

Mr. Van Loan, who is one of the most popular authors of baseball stories in the country, met with an automobile accident just prior to producing this picture, but stood close by the camera throughout the production of the subject supervising the work on crutches.

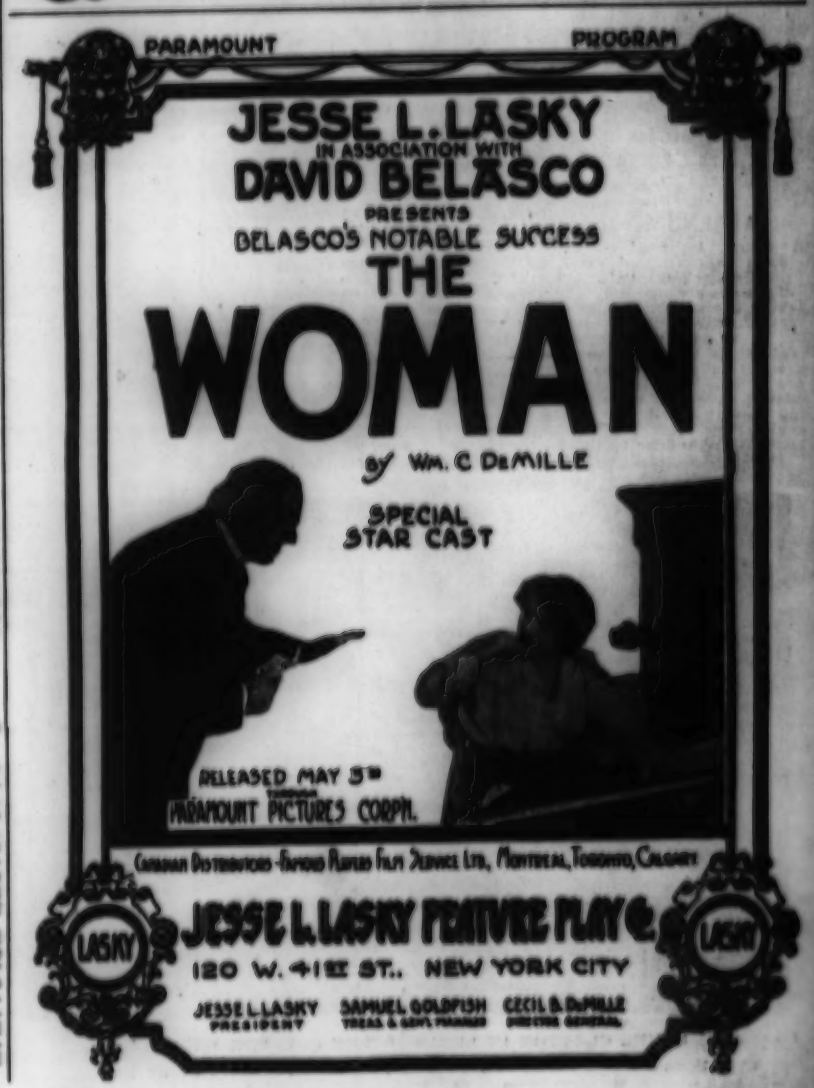
In the title-role appears Gordon Griffith, the child actor. "Little Sunset" lords it over all creation because he is the pal and chum of Bergstrom, the highest paid player in baseball. Other important characters in the story are portrayed by Hobart Bosworth as "The Terrible Swede," Joseph Ray as "Little Sunset's" father, Rhea Haines as his mother, and Marshall Stedman as manager of the "Apaches." The photoplay is released by Paramount, May 6.

"DIAMOND SPECIALS"

Selig to Issue Series of Three-Reel Features Under That Title

On every Thursday, beginning with May 20, the Selig Polyscope Company will release a Selig Diamond Special in three reels. The releases will be made through the regular service of the General Film Company. The first Diamond Special, released on Thursday, May 20, will be "The Two Natures Within Him," a story having to do with a dual personality. Thomas Santschi and Miss Bessie Eyton take the leading roles.

Other Diamond Specials to be released weekly, through the regular service of the General Film Company, will include, "How Callahan Cleaned Up Little Hell," "Two Pals in Blue," with Tom Mix; "His Father's Rifle," a Diamond Special of jungle-zoo atmosphere, etc. These Selig Diamond Specials were originally produced as features, but will be released in the General Film Company's regular service.



REVIEWS OF FEATURE FILMS

"HER PROPER PLACE"

A Drama in Three Parts Written by Mary Rider and Featuring Miriam Nesbitt and Marc McDermott. Produced by the Edison Company Under the Direction of Langdon West and Released May 10.

Agnes Reynolds ..... Miriam Nesbitt
Her Mother ..... Mrs. Wallace Erskine
May Reynolds ..... Bessie Learn
Tom Reynolds ..... Harry Beaumont
Senator Northrup ..... Marc McDermott

"Her Proper Place" may fittingly be styled a study in family life, although it is to be doubted whether a young girl in real life would have the temerity of the young lady in the picture in her endeavor to obtain love and happiness. The Shavian theory may be correct, but there is such a thing as carrying it too far and making it responsible for numerous impossible actions. When an unknown country girl succeeds in winning the love of the most popular politician in the State merely by announcing their engagement, when the man does not even know the young lady, it would seem like stretching the elastic realms of possibility just a little beyond the breaking point.

It seems rather unfortunate that the author went to such lengths in order to achieve her object for, with the exception of the inconsistency mentioned, this drama is an exceedingly good character study of family life, and one that has an almost universal application. Furthermore, she has shown a knowledge of psychology and correctly applied it.

Owing to the illness of her mother, Agnes Reynolds is forced to take charge of the household duties for a large family. Her young brother in college needs a lot of money, and her younger sister who is about to be married needs a lot more, with the result that Agnes is neglected and given no opportunity to give vent to a youthful accumulation of spirit. The marriage of the younger sister gives her liberty and she goes to the capitol of the State and obtains a position. There she is fortunate enough to be on the scene when Senator Northrup is shot by an enraged bookmaker, and she is instrumental in saving his life. She departs before he can learn her identity, and a short time later is forced to return home and again take over the household drudgery. In a fit of desperation and to save her self-respect she says that she is engaged to be married and is later forced to tell who her fiance is. Without thought she utters the first name that enters her head, that of Senator Northrup, with whom she has long been secretly in love. The news soon travels and is made a big story in the newspapers. The Senator denies the engagement, but the rumor gains strength and he is at last forced to investigate. He attends a reception given to Agnes by her friends to formally announce her engagement, and there finds that she is the girl who saved his life. He falls in love with her at first sight and the usual happy lover ending follows.

The story failed to give Marc McDermott, as Senator Northrup, much of an opportunity to display his well known ability. Miriam Nesbitt, as the girl, was satisfactory throughout and the other members of the cast were capable. The settings were good and the photography acceptable. E.

"A FIEND AT THE THROTTLE"

A Kalem Railroad Story, Written by C. Doty Hobart, and Produced by William F. Haddock for Release May 15.

It seems strange not to see Helen Holmes taking the major part of the risks in a picture of railroad life produced by Kalem, but it can be said with truth that little Elsie McLeod is fully as courageous. She does a stunt in this episode that requires more nerve than most men are possessed of, and does it as calmly as though she were walking down Broadway. John Borden also achieved a piece of foolhardiness that makes one shudder to think of it.

Hopkins, an engineer, while climbing up on the tender of his engine, strikes the beam of a bridge as the engine passes underneath and is knocked unconscious. Later he becomes insane, and the next day, on hearing the whistle of his train, escapes from his nurse and, with the cunning of the mentally unbalanced, conceals himself aboard the engine. After it has gained headway, he throws the fireman down an embankment and drops the engineer from the window of the cab. Rita, a telegraph operator, is warned that a freight train loaded with explosives is due, and there is danger of a collision with the passenger with the crazy engineer. Seizing a handcar she speeds down the track ahead of the passenger train, gradually increasing her speed so that when the runaway train catches up to her she is able to jump from the handcar to the cowcatcher of the swiftly moving engine. Immediately afterward the handcar is wrecked. She climbs up into the engine cab and with the aid of the train conductor, who has climbed over the coal in the tender, is successful in knocking the crazy man unconscious. They are not a moment too soon, and bringing the train to a stop, Rita runs ahead and flags the freight. The passenger is backed to a siding and Rita returns to her monotonous duties at Lone Point just as casually as if nothing had happened. It is a thoroughly exciting and thrilling picture, well produced. E.

LICENSED FILMS

Mixed Flats (Lubin, April 20).—To be highly successful, without including in the pyrotechnics of coarse action, such a comedy based on mixed situations and personalities must be highly artificial. Suffice it to say, then, that a minister moves apartments while his wife is away—is this possible?—and when his wife comes home she goes to the wrong apartment. Complications, laughable and well done, then ensue. The offering goes to prove, however, that the same cast which has occasionally debased itself with the crudest of slap-stick material is a pleasant and welcome treat in such a good medium. F.

The Stroke of Fate (Lubin, April 9).—A single reel drama having as its theme the miraculous recovery from paralysis of an aged man just in the nick of time to prevent the villain from accomplishing his foul purpose. The story, while far from new, is well told, and the settings and photography were acceptable. E.

One Hundred Dollars (Biograph, April 17).—Simple yet satisfactory plots—such a one as this, for example—have their proper place in one-reel length. The usual rush to cover a big subject is here replaced by attention to detail that makes it seem true. All but for one exception. When the tramp enters the house for a meal, that dusty connoisseur immediately appropriates a bronze bit—worth $100 at the curio shop—which even the bride's husband had taken, on its purchase, for a bit of junk. The further circumstance that the woman is buying it had mistaken the $100 price-mark for $1, and that the couple is very poor, precipitates a difficult pass. It ends well, however, when the young husband's employer, at the birth of his son, gives him a $100 bill, which he quickly replaces for the similar amount he had stolen previously to make good for the lost curio. F.

The Fresh Agent (Lubin, April 24).—A split-reel comedy written by Fred H. Hays and featuring C. W. Ritchie, in which an agent agrees to dispose of some cheap ineffectual safety razors among the farmers. He is successful until after the farmers have used them, when they find that they take off the skin as well as the whiskers, and they, therefore, mob the agent when he comes to collect the second instalment. On the same reel with The Haunted Attic. E.

All Cooked Up (Edison, May 25).—A single-reel comedy written by Howard Lester, and showing Wadsworth and Houseman in a new role, that of black face comedians. It may have been because of their unusual make-up, that is, unusual for them, but they did not seem to be as funny in this offering as they have been in several previous ones. As two negro cooks they are captured by a band of blackhand criminals, who force them to do some bomb throwing, and the juggling about of the lighted bomb is supposed to furnish the comedy. It finally comes to rest against the wall of the police station, and the bomb throwers are haled to jail through the hole which the exploding bomb makes. Directed by Charles Ransom. E.

ETHEL CLAYTON IN LUBIN'S "THE COLLEGE WIDOW."
Second Lubin Feature on V-L-S-E Programme. Released May 10.

Edison Features Feature Strength—Not Length

A Great Trio—Mabel Trunnelle, Gladys Hulette and Augustus Phillips in the

3-ACT FEATURE

"The Wrong Woman"

For action—dramatic action that forces the story along with suspenseful emphasis—for a **"different"** kind of a story, brilliant with change of situation and scene—for a compelling trio of accomplished favorites—for the pictorial beauty of a "Ridgely picture," "The Wrong Woman" will be found a feature in every sense of the word.

And "The Wrong Woman" is just one more weekly and profit-full argument of the Edison meaning given to "a Feature in the Regular service"—an argument without words that **it pays to feature strength instead of length** when it comes to films.

"The Wrong Woman" is Director Ridgely's scenarioization of a famous old English play that lived for many years to thrill and entertain with undying popularity—scenarioized with artful situation to give Mabel Trunnelle the big situations in which she shines, to give Gladys Hulette the chance of her screen career. Released Friday, May 21st—3000 feet.

Mrs. Erskine, Yale Benner and John Sturgeon in a pretty story, **"Their Own Ways."** Released Friday, May 21st—1000 feet.

Dallas Welford and Raymond McKee in the comedy, **"A Hazardous Courtship."** Released Saturday, May 22d—1000 feet.

Wadsworth and Houseman, in the comedy, **"Chinks and Chickens."** Released Wednesday, May 19th—1000 feet.

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NEW FILM COMPANIES

ALBANY (*Special*).—Certificates of incorporation for the following new picture companies were filed with Secretary of State Hugo this week:

Fulton Feature Film Corporation, New York city. Motion pictures. Capital, $1,000. Directors: Charles Baumann, Charles Kessel, Harry E. Aitken, 1480 Broadway, New York city.

Walter MacNamara Photo Play Company, New York city. Motion pictures, theatricals, and to operate apparatus for deep sea moving pictures. Capital, $150,000. Directors: Walter MacNamara, C. M. Bruno, Charles Greene, 27 West forty-fourth Street, New York city.

Rembrandt Productions, New York city. Motion picture business and general advertising. Capital, $5,000. Directors: Charles L. Lloyd, Frank Knight, Frank Henry Rice, 225 West 110th Street, New York city.

The Phantome Company, New York city. Motion picture films. Capital, $10,000. Directors: William H. Butler, George L. P. Verpen, H. W. Menzies, 31 West Eleventh Street, New York city.

The Booking and Promoting Corporation, New York city. Theatrical booking agents and motion pictures. Capital, $10,000. Directors: Allan Cahill, David B. Lucker, A. M. Sullivan, 705 Madison Avenue, New York city.

GEO. W. HEARICK.

LICENSED FILM RELEASES

Monday, May 10.

(Bio.) A Much Needed Lesson. Com.-Dr.
(Edison) Her Proper Place. Three parts. Dr.
(Ess.) Home Coming. Dr.
(Kalem) A Sister's Burden. Two parts. Dr.
(Lubin) Road o' Strife Series. No. 6. "The Strength of Love." Dr.
(Selig) Ingratitude of Liz Taylor. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 37. 1915.
(Vita.) The Jarr Family Series. No. 6. "The Jarrs Visit Arcadia." Com.

Tuesday, May 11.

(Bio.) The Confession. Two parts. Dr.
(Edison) An Innocent Thief. Dr.
(Ess.) Means and Morals. Two parts. Dr.
(Kalem) Rushing the Lunch Counter. Com.
(Lubin) Who Stole the Doggies. Com.
(Lubin) A Hot Time in Punkville. Com.
(Selig) The Yellow Streak. Dr.
(Vita.) The Girl Who Might Have Been. Broadway Star Feature. Three parts. Dr.

Wednesday, May 12.

(Edison) Nearly a Scandal. Com.
(Ess.) The Fable of "The Highroller and the Busting Blooding." Com.
(Kalem) Scotty Weed's Alibi. Episode No. 12 of "The Girl Detective" Series. Two parts. Dr.
(Knickerbocker) The Kick Out. Three parts. Dr.
(Lubin) Who Bears Malice. Two parts. Dr.
(Selig) Last of the Stills. Dr.
(Vita.) When a Feller's Nose Is Out of Joint. Com.-Dr.

Thursday, May 13.

(Bio.) The Sheriff's Story. Dr.
(Ess.) Sweedie in Vaudeville. Com.
(Lubin) The Gray Horror. Three parts. Dr.
(Mina) The Trouble Maker. Com.
(Mina) Doctor Monko. Com.
(Selig) Hearst-Selig News Pictorial. No. 38. 1915.
(Vita.) To Save Him for His Wife. Com.-Dr.

Friday, May 14.

(Bio.) The Little Scapegoat. Dr.
(Edison) The Struggle Upward. Two parts. Dr.
(Ess.) The Other Girl. Dr.
(Kalem) The Black Ring. Three parts. Dr.
(Kalem) The Sinews of War. Edu.
(Lubin) What Money Will Do. Dr.
(Selig) A Matrimonial Boomerang. Com.
(Vita.) The Professor's Painless Cure. Com.

Saturday, May 15.

(Bio.) The Oriental Ruby. Dr.
(Edison) His Peasant Princess. Dr.
(Ess.) The Awakening Hour. Three parts. Dr.
(Kalem) A Friend at the Throttle. Episode No. 17 of "The Hazards of Helen" Railroad Series. Dr.
(Lubin) The Substitute. Com.
(Selig) Tiger Vail. Dr.
(Vita.) The Valley of Humiliation. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, May 10.

(Imp) Uncle's New Blazer. Com.
(Joker) (No release this week.)
(Victor) The Girl Who Had a Soul. Three parts. Heart Interest Dr.

Tuesday, May 11.

(Gold Seal) The Torrent. Two parts. Modern Spectacular Dr.
(Nestor) He Fell in the Park. Com.
(Nestor) Meeting India. Sc.
(Rex) A Shot in the Dark. Dr. An edu. subject on the same reel.

Wednesday, May 12.

(Animated Weekly) No. 166. News.
(Laemmle) Profit and Loss. Two parts. Domestic Dr.
(L-Ko) A Stool Pigeon's Revenge. Com.

Thursday, May 13.

(Big "U") A Buried City. Edu. As seen by Homer Croy.
(Rex) An Idyll of the Hills. Two parts. Rural Dr.
(Sterling) Pokes and Jabbs. Com.

Friday, May 14.

(Imp) The Corsican Brothers. Three parts. Melodrama.
(Nestor) Following Father's Footsteps. Com.
(Victor) A Stranger in Camp. Com.-Dr.

Saturday, May 15.

(Bison) The Smuggler's Loss. Two parts. Seacoast Dr.
(Joker) Nothing Ever Happens Right. Com.
(Powers) Framed. Western Dr.

MUTUAL FILM RELEASES

Monday, May 10.

(Amer.) The Altar of Ambition. Two parts. Dr.
(Keystone) (Subject not yet announced.)
(Rell.) At the Hour of Eleven. Dr.

Tuesday, May 11.

(Beauty) Life's Staircase. Dr.
(Maj.) The Smuggler. Dr.
(Than.) The Song of the Heart. Two parts. Romantic Dr.

Wednesday, May 12.

(Amer.) The Broken Window. Com.-Dr.
(Broncho) His Affianced Wife. Two parts. Dr.
(Rell.) The Son of the Dog. Dr.

Thursday, May 13.

(Domino) The Shoal Light. Two parts. Dr.
(Keystone) (Subject not yet announced.)
(Mutual Weekly) No. 19. 1915.

Friday, May 14.

(Falstaff) Ferdy Fin's Flirtations. Com.
(Kay-Bee) The Human Octopus. Two parts. Dr.
(Rell.) Mike's Elopement. Dr.

Saturday, May 15.

(Keystone) (Subject not yet announced.)
(Rell.) Added Fuel. Two parts. Dr.
(Royal) Casey's Tribulations. Com.

UNITED FILM RELEASES

Monday, May 10.

(Ideal) A Country Lad. Two parts. Dr.

Tuesday, May 11.

(Superba) All About a Baby. Com.

Wednesday, May 12.

(Grandin) In Her Daddy's Footsteps. Two parts. Com.-Dr.

Thursday, May 13.

(Luna) How Allopath Conquered Bonesnath. Com.
(Starlight) Tough Luck. Com.

Friday, May 14.

(United) The Education of Father. Two parts. Dr.

Saturday, May 15.

(United) The Stronger Mind. Two parts. Dr.

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"THE GODDESS" SHOWN

First Part of Vitagraph's Initial Serial Production Meets with Praise from the Reviewer

"THE GODDESS"

A Serial in Fifteen Installments of Two Parts Each, Presented by Albert E. Smith and J. Stuart Blackton and Copyrighted by the Vitagraph Company. Written by Gouverneur Morris and Charles W. Goddard, and Produced Under the Direction of Ralph W. Ince, with Anita Stewart and Earle Williams in the Feature Roles.

The Vitagraph Company need not feel the slightest trepidation for the success of this, their first invasion of the serial field, for, judging from the introductory episodes, this picture will undoubtedly prove to be the greatest serial that has yet been produced. In the first place, it has for a foundation a great big idea, and, secondly, it is decidedly different from anything that has ever before been attempted. These two facts alone are enough to establish its success, and when it is taken into consideration that the story was written by writers of national reputation, that the picture is being produced under the direction of Ralph W. Ince and the cast headed by such delightful and capable artists as Anita Stewart and Earle Williams, failure seems impossible.

It is almost impossible to judge a picture when only the introductory episodes have been seen, yet at the invitation performance enough was seen to indicate that which is to follow. This initial showing was of such a consistently high-class nature, the treatment and development of the theme was so poetically beautiful, the indicated plot was so marvelously original, that it is hard to conceive of that which is to follow being marred by careless inefficiency.

The story opens very slowly, seven reels being required to bring the action down to the present time. This is the fault of the technical construction, and it could have been greatly improved upon. Technically, the construction of the introductory episodes is that of the novel rather than that of the moving picture, and for this reason there is a decided drag, the action being of minor importance and purely of an explanatory nature. If the individual style of the author is smooth and entertaining this wealth of necessary explanation in a novel is very delightful and quite necessary for the development of the plot and characters, but in a moving picture it is rather tiresome and there is a feeling of impatience for the real action to start and something of moment to happen. In this picture this lack of action is somewhat compensated for in the wondrously beautiful mountain scenery which has been utilized for the setting and the exceedingly artistic manner in which it has been photographed.

In so far as direction was concerned, there was only one noticeable error of judgment, and that was of minor importance. I doubt whether any strong, virile young man would allow a pure, innocent, and guileless young girl with whom he was in love or on the verge of falling in love, to be taken away from him by a man whose physical development was, to say the least, insignificant, merely because at the moment his only covering was the waters of the lake in which he was bathing. And especially so when the girl stood on the bank and begged and pleaded with him to come to her rescue. Men with red blood in their veins do not allow convention and false modesty to govern their actions to that extent.

The story is fantastic, artistic, and original. A group of three enormously wealthy financiers scheme for a plan whereby they can control the world and establish an aristocracy of wealth. They engage a celebrated psychologist to evolve such a plan and he, while reading in a newspaper an account of the death of a eugenically perfect man and woman, is inspired with a wonderful idea. It is that they kidnap the eugenically perfect offspring of this deceased couple and take her to a far off wilderness where, in a natural paradise, she be left for fifteen years under the tutelage of one woman. She is to be led to believe that she is an angel descended from heaven and that when the proper time comes she is to go out into the world and preach a doctrine that will reform mankind. Naturally her ethics, her moral tenets and beliefs, her creed and dogma, is to be that inspired by the triumvirate under the tutelage of the woman. The real action of the pictures commences when she is led forth from the cave, the entrance and exit of her secluded paradise, by the psychologist under his hypnotic influence and awakened and told that she is to be taken out into the world to perform her heaven inspired mission. Her innate goodness, innocence, and purity is such, however, that she sees beneath the surface polish of his manner and detects the base nature of the real man. Tommy Steele, the son of one of the triumvirate, has been sent to the mountains for a vacation, and has placed his camp in the neighborhood. He happens along at this particular moment, and Celestia, the name given to the girl, seeing the innate goodness of his character, flies to him for protection. Knowing that the psychologist is helpless without his glasses, Tommy knocks them off and the two escape. A large amount of space is utilized in showing the escape and the pursuit, and while this is somewhat tiresome, it is necessary for the continuity and proper development of the picture. Stilleter, the psychologist, at last catches up with the runaways and takes Celestia away in the manner already commented upon. After they have left Steele, conquering his modesty, garbs himself in a fur robe and pursues them, but Stilleter is successful in making the railroad station and boarding a train for New York, where Steele follows on the next train. The arrival in New York is shown, and it is one of the best staged bits of realism that I have ever witnessed. The introductory episodes close with the arrest of Stilleter and Selestia by the New York police on the charge of obstructing traffic. E.

FEATURE FILMS

"THE BLACK RING"

A Three-Part Thief Drama Written by Frank Howard Clark and Featuring Marguerite Courtot and Tom Moore. Produced by the Kalem Company and Released May 14.

Jack Baldwin ..... Tom Moore
Worth Darnell ..... Richard Purdon
Jean Darnell ..... Marguerite Courtot
Count Barnoff ..... Robert Ellis

"The Black Ring" is a good thief story excellently well acted by Tom Moore and Robert Ellis, and exceedingly well photographed and directed. The suspense of the story is well sustained and the action exciting, with some detective work of the fortuitous kind.

The operations of a mysterious band of thieves have baffled the police, and the members of the social elect live in daily fear of being deprived of their jewels. Worth Darnell, a wealthy broker, buys his daughter, Jean, a beautiful diamond necklace, which is stolen on the way home from the jeweler's shop by the chauffeur, a member of the band of criminals. He is later discharged on the road for drunkenness, without being able to take the necklace, which he has concealed in the car, with him. Jack Baldwin, a wealthy clubman, happens along and, falling in love with Jean at sight, applies for the vacant position of chauffeur and is employed. He has as a rival Count Barnoff. That night he is awakened by a noise and sees the discharged chauffeur stealing away from the garage. He follows him to the residence of Count Barnoff, and through an open window sees him pass the stolen necklace to the Count. While the Count is admiring it he reaches through the window and snatches it out of his hand.

He learns that the Count and his band of thieves plan a wholesale robbery at the big reception to be given by Jean, and with the aid of detectives he is able to frustrate the robbery, and by a daring raid on the headquarters apprehend the whole gang. The closing scenes of the picture devoted entirely to love making have been taken in beautiful exterior settings. On the same reel is a short picture, called "The Sinews of War," showing the manufacture of shotguns and small calibre rifles. E.

The Conspiracy at the Chateau (Essanay, April 24).—In two parts, this is an extraordinary good picture, although it would have a better had it been given a different locale. It is doubtful whether there are any replicas of famous old French chateaus in the neighborhood of the Straits of Mackinaw. The theme deals with the attempt of an old French servant to make the heiress of an obsolete French duchy believe that the replica of the old family chateau in reality belongs to her. The plot works very well until the real owner of the chateau unexpectedly appears, and then the girl realizes that she is only an intruder. She is so beautiful, however, that the owner falls in love with her at sight, so that in the end she really does become the rightful resident of the chateau. There is a secondary plot that adds interest to the picture, which was delightfully acted by Albert Roscoe and Beverly Bayne. Edwin Balmer wrote the story. E.

God Is Love (Reliance, April 24).—This two-part picture is based on an exceedingly good idea, but it has been poorly developed and poorly handled, and has several such glaring impossibilities in it that it loses most of its merit. It is hard to imagine an old hermit living on the outskirts of a country village walking into the general store and openly buying an outfit of clothes for a young girl without every person in the place knowing about it in, at the most, fifteen minutes. So that when the parents of the young girl arrive at the village in search of her, this search automatically assumes all the functions of the ridiculous. The theme of the picture deals with the ennobling influence of a pure innocent child, and the enormous influence for good that it unconsciously sets into motion. E.

The Quicksands of Society (Biograph, April 20).—Its subject, the evils that threaten when money is inherited by a simple country couple, is taken evidently from a woman's standpoint. If set to a rather sad play such as this is, it gives the man much the worst of it, of course. Let the piano after the first few feet of contented country life, play touching strains, for hardly have the pair and their young son moved into their city palace than the boy begins to gamble and smoke, while father takes up with a very pretty social parasite. Society is displayed in some of its worst moments; and finally the mother gathers up her boy and arrives back at the farm coincident with the ending of reel one. The divorce comes, and years later shows father's new wife planning an elopement with a young man. They are killed in starting out, and this leaves the way open for the husband to go back to his divorced wife and his now grown son. Alan Hale played this latter part, while Gretchen Hartman is the woman who tempts. The plot offers some effective dramatic moments, and a few of the backgrounds are individually pretty. E.

Selig

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"The Clansman" (in preparation) "Battle of the Sexes"

REVIEWS OF FEATURE FILMS

"THE MODEL"

A Five-Part Picturization of Arthur Shiley's Successful Play of Fifteen Years ago, "Women and Wine," Featuring William Elliot. Produced Under the Direction of Fred Thomson by William A. Brady Picture Plays, Inc., and Released on the World Film Corporation's Programme May 3.

Hugh Seymour ..... Alec B. Francis
Dick Seymour ..... William Elliot
Mary Andrews ..... Cynthia Day
Marcelle Rigadout ..... Dorothy Green
Collins ..... Henry Leoni
La Colombe ..... Miss Mousel

Were "Women and Wine" the play upon which this picture is based produced on the stage to-day, it is very doubtful whether it would achieve the success that it did when seen by our mothers and fathers. Falling in what as is known as the vampire type of theatrical entertainment, it is hardly complex enough or sensational enough to cause even a mild thrill to audiences of to-day. It is melodrama pure and simple based on platitudinous morality, in which the perfectly obvious conclusions follow the simple moral premises exposed in the early part of the production. That it is extremely well produced and well acted is the only thing that keeps it from falling into the class of the mediocre and elevates it into a picture worth seeing.

William Elliot is a pleasing actor and, whereas the picture does not give him as much opportunity to display his well-known qualities of casual insouciance as might be desired, still he is before the camera enough to make one realize that without him, or some one equally good, the picture would be a dismal failure. Dorothy Green, as Marcelle Rigadout, the vampire, left much to be desired, especially in the early parts of the picture where she overacted. She was much more acceptable in the latter parts, especially in the scenes at the art students' ball and the well remembered duel to the death with La Colombe. Cynthia Day, as Mary Andrews, while a very capable actress, has not a personality that appears to advantage before the camera, and this detracted somewhat from the artistic enjoyment of her portrayal of the almost impossibly sweet, self-sacrificing, forgiving girl of the play. Fred Thomson, the director, deserves a word of commendation for the very able manner in which the production was staged. Some of his settings and stage effects were exceedingly well conceived and executed.

The story is simple and direct. Hugh Seymour adopts the young daughter of a dying friend and brings her up with his young son, and it is his greatest wish that they fall in love and marry. Unknown to the son, his aunt has died and left him a large fortune, and a rascally lawyer conspires to get the major portion of it. Just as Dick is about to declare his love for Mary he sees La Marcelle, the tool of the lawyer, who is acting as his father's model, and becomes infatuated by her sensuous passionate beauty. She persuades him to run away to Paris with her, where, in due time by means of a riotous life of pleasure and dissipation, she gradually acquires most of his money. In the meantime, Dick's father has been stricken blind and lost most of his fortune, and he and Mary follow Dick to Paris where, owing to Dick's neglect, they soon become destitute and Mary is forced to earn bread for the two of them as a flower girl. In a fit of jealous rage La Marcelle and La Colombe, another demi-sen of the demi-monde, fight a duel to the death with knives, and La Marcelle is killed. Dick is accused of the crime and is found guilty, when Mary discovers La Colombe and forces her to confess. Dick sees the error of his ways, an operation restores his father's sight and the conclusion of the picture leaves one to suppose that all of the numerous complications have been straightened out to the satisfaction of all concerned.

E.

"JANET OF THE CHORUS"

Two-Part Vitagraph Comedy Drama Produced by Van Dyke Brooke and Written by William Addison Lathrop. Released April 8.

Janet Carey, chorus girl ..... Norma Talmadge
Harry Burnit, his uncle's nephew ..... E. Rankin Drew
His Uncle John ..... Van Dyke Brooke
Mrs. Jenkins, housekeeper ..... Maud Milton

Not since George Ade first began to distort the language into a series of English grotesqueneeses has such a clever lot of slang been heard or read as the author of this story here presents. He introduces us to the various characters in the free masonry of the language that is unique, and he continues his explanations when needed with inserts of cayenne English that are usually as good for a laugh as they are aptly descriptive of their subject.

Aside from this markable fact, the offering is one out of a thousand, and all because of the work of Norma Talmadge. In fact, it would be nigh impossible except for her work, as we do not know of another actress so accomplished that she can play the part of the partly calloused chorus lady and then jump into the clothes of a girl of about twelve years and romp about and fool the camera, which is better proof than making her histrionic conspirators fail into believing the part. By her girlish, almost childish youthfulness, she succeeds in fooling her husband's uncle, but for the life of us we were unable to say that we would not be fooled as well. Then she jumps into her grown up raiment again and looks at least ten or fifteen years older. Van Dyke Brooke deserves praise, not only for his direction which went smoothly with but one noticeable fault, but also for his at times very clever role of the old uncle.

The uncle leaves his nephew to take his place and spend his money while he goes traveling in Europe. Naturally, the first show the nephew visits he falls in love with the girl leading the chorus, and, being both of the kind that take a chance, they go for a quick trip to the marriage bureau, the rest of the year being spent at home entertaining. The war drives uncle home and he surprises the young couple. His wife immediately assumes the part of a little girl who was left to her husband to take care of. She accepts the uncle's attentions, plays with the toys he brings and goes to bed at eight o'clock. However, when he wanted her "to go out on the asphalt and play with the other kids" she draws the line and jumps back into her more sedate costume. Uncle, whom Mr. Lathrop apostrophises as being a useful convenience about the house considering his riches, forgives readily. Miss Talmadge was characterised by her matinee admirers as a "doll," and audiences will find this altogether one of the most charming of pictures.

P.

"THE GENTLEMAN BURGLAR"

Selig Drama in Two Reels, Released April 5. Directed by E. A. Martin.

Jim Draper } ..... William Stowell
"Broadway Jim" }
Draper, Sr. ..... Edwin Wallock
Irma Horne, detective ..... Lillian Marshall

To the scenario technician the treatment accorded a difficult subject will make this of paramount interest. A dual personality handled in a new manner—a manner which eliminates the awkward double exposure and its ill-timed action when both characters are on the screen at once, is the point which will arouse most interest. While it was sometimes necessary to have one of the doubles with his back turned, deft handling usually kept the dual personalities around the corner, in a carriage, or in such dim light that the subterfuge was unnoticeable.

Of more general interest was the clever selection of types to carry this story, a sort of gentleman "Raffles" and a young society man who, after the gentleman of wits has shaved off his moustache, looks exactly like him. Allowing for difference of dress to keep separate the two, the play now proceeds to show the outsider stealing the invitation of the society man, working his way into a reception that he may steal some jewels, and being caught in the act.

The play moves smoothly enough, for it is an exceptional case of single incident, played well, knit together, working up smoothly and cumulatively to a single climax. Clear lighting and reproduction, a most desirable element, is always present, and the general cleverness of the underworld plotting most ably carried out increases many times the interest usually encountered in such crime celluloids.

The way the chauffeur and his master are overcome may be surmised from a raised section of gas piping and subsequent gashes on their heads. The thief would also have made away with the gems shown at the reception but for the work of the detective girl, while a few minutes later the black-jacked double arrives. As it is his second meeting with the girl detective who has suspected him, the double, of being the real "Broadway Jim," he sees her home and here comes the best part of Director Martin's all around clever work. He teases his audiences, used to sudden and unsuspected romance after the end of a whirlwind criminal wind-up, by indicating that cupid may have planted his seed, merely that, and not the fruition of a full embrace. William Stowell in the double part is not only of pleasing appearance, but his work keeps the two characters clearly apart in characterisation.

P.

A Sister's Burden (Kalem, May 10).—An interesting, well worked out two-reel picture, produced by Robert G. Vignola, and featuring Alice Hollister and Harry Millarde, which is a most able characterization taken direct from life. A motherless girl with a selfish, inconsiderate father, forced to care for her younger brother and sister, is deprived of all pleasure in life. She resolves to elope with her young country sweetheart, but half way to the minister's house hears the call of duty and turns back. Her irate father is injured in pursuing the runaway couple and dies a few days later, leaving the young girl the task of bringing up the two small children unaided. The time then jumps several years. The children have grown up and married, but the elder sister is still playing the part of the drudge. On a visit to the city she accidentally meets the lover of her girlhood days and the old flame is fanned into life. Her worthless brother and his shiftless wife do everything in their power to oppose the match, but in the end they are brought to realize the error of their ways and the usual happy ending follows. Close attention has been paid to realistic detail, with the result that the whole production is intensely human.

P.

The Ladder of Love (Pathe).—Besides being well acted, this two-part picture has many interesting features, and although the story is far from original, still it has been ably presented and shows a good bit of characterization. The son of a wealthy broker is disinherited and thrown out of the house on account of drunkenness, which so effectually sobers him that he is able to rescue a chorus girl from being robbed by a thug. The acquaintance, begun under such romantic conditions, soon ripens into love and matrimony. The young man turns over a leaf for the better and applies himself to his work. He sees the advertisement of the stock of a gold mine and invests all his savings in it. The mine turns out to be worthless and he learns that the swindle was conducted by his own father. He goes to his father's house with the intention of making him pay up and finding his father out, attempts to rob the safe, but is dissuaded by his sister. On returning home he finds his father there seeking a reconciliation, gets back his lost money, and the picture closes with his father dangling his young grandson on his knee.

E.

LUBIN

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"CURSED JACK DALTON"
SPLIT REEL COMEDIES

Wednesday, May 5th
"WHO VIOLATES THE LAW"
THREE REEL DRAMA
Featuring ARTHUR JOHNSON and LOTTIE BRISCOE

Thursday, May 6th
"SUCH THINGS REALLY HAPPEN"
TWO REEL DRAMA
Featuring ORMI HAWLEY

Friday, May 7th
"THE SPY'S SISTER"
WAR DRAMA
Featuring JUSTINA HUFF and EDGAR JONES

Saturday, May 8th
"THE BUSY BELL BOYS"
COMEDY
Featuring PAT ROONEY

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Drama by Charles Klein and Harrison Grey Fiske Direction Barry O'Neil Dorothy Bernard

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VITAGRAPH

"CUTEY'S SISTER"—Comedy Monday, May 3
Her photograph makes her and Cutey very popular. He fails to prove his relationship. She barely escapes her husband's wrath through his sweetheart's interference. With WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and CISSY FITZ-GERALD.

"A CHILD OF THE NORTH"—Two-Part Drama Tuesday, May 4
A Poetic Indian Legend. A young maiden kills her false lover. Escaping from arrest she is overcome by a terrible blizzard and found sitting bolt upright, frozen to death. GEORGE HOLT, MYRTLE GONZALEZ and star cast.

"A LILY IN BOHEMIA"—Comedy Wednesday, May 5
He is fond of the gay life and his wife is not. She becomes a "good sport" and he is willing to settle down. LILLIAN WALKER as the Lily.

"THE PARK HONEYMOONERS"—Picturesque Romance Thursday, May 6
The sights they behold make them forget their honeymoon. When you see what they saw, you will forget everything else. BETTY GRAY, ANTONIO MORENO and GEORGE STEVENS are the cast.

"THE VANISHING VAULT"—Comedy Friday, May 7
It completely disappears over night. It is found in a most remarkable way, the plot laid bare and the end a surprise. BILLY QUIRK and CONSTANCE TALMADGE are the principals.

"THE BREATH OF ARABY"—Three-Part Drama Saturday, May 8
Broadway Star Feature
It has a mysterious power; no more subtle, however, than the woman who gives to possess it. She gains it and with it—Death. HELEN GARDNER, L. ROGERS LYTTON, J. HERBERT FRANK, PAUL SCARDON and TEMPLER SAXE are the cast.

Six a Week, Including a Three-Part Broadway Star Feature

"THE JARRS VISIT ARCADIA"—Comedy MONDAY, MAY 10
"THE GIRL WHO MIGHT HAVE BEEN"—Three-Part Drama. Broadway Star Feature TUESDAY, MAY 11
"WHEN A FELLER'S NOSE IS OUT OF JOINT"—Comedy Drama WEDNESDAY, MAY 12
"TO SAVE HIM FOR HIS WIFE"—Comedy-Drama THURSDAY, MAY 13
"THE PROFESSOR'S PAINLESS CURE"—Comedy FRIDAY, MAY 14
"THE VALLEY OF HUMILIATION"—Two-Part Drama SATURDAY, MAY 15

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MY OFFICIAL WIFE	3 Parts		
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REVIEWS OF FEATURE FILMS

"THE CLOSED DOOR"

An Episode in the Girl Detective Series Featuring Martin Sais. Written by Hamilton Smith and Produced by the Kalem Company Under the Direction of James W. Horne for Release May 19.

Hamilton Smith is writing some interesting episodes for this series. And it is pleasing to note that when he finds it necessary to utilise a complex scientific subject he is clever enough to only indicate it without going into details and thereby making ludicrous mistakes as is generally the practise. While there is nothing original in this episode, he has utilised old facts so cleverly and built them together so consistently that the result is a most interesting picture.

A young wealthy bride learns soon after her marriage that her husband, a doctor, has married her only for her money. The husband, like Blue Beard of the fairy tale, forbids his wife to enter a certain locked room, and she, with her woman's curiosity roused to its highest pitch, does enter it on the first opportunity. She is discovered by the doctor, who in his anger and in his desperate need for money, utilizes his operating chair and strapping his wife in it tries to hypnotise her. She pretends to succumb to his influence and he forces her to sign a check to his order for $25,000. As soon as he leaves the house she telephones the bank to stop payment and then telephones the police station, and the girl detective is assigned to the case. Returning to the house the doctor resolves to place his wife in a private sanitarium as insane, and the girl detective in trying to rescue her is captured by the physician and they are both confined in a cell as violent lunatics. The girl detective by a ruse overcomes the attendant, and obtaining his revolver this one lone woman is successful in overpowering three other men, including the doctor, and holding them until the police arrive.

E.

"THE REVENGE OF WU FANG"

An Episode in the Exploits of Elaine Serial Written by Arthur B. Reeve and Charles W. Goddard, Featuring Arnold Daly, Pearl White, and Edwin Arden. Produced for Pathe by L. D. and T. H. Wharton.

This is one of the best worked out pictures in the series, and one in which the suspense is sustained to the very end. Furthermore, the scheme of revenge evolved is typically Oriental and more typically Chinese. The acting in this series throughout has been so consistently high class that it is mere repetition to again mention it, and needless to say the settings and photography are of the usual Wharton standard.

It will be remembered that Wu Fang, the master Chinese criminal, was beaten by Craig Kennedy in the search for the Clutching Hand's concealed millions, but that he had been successful in capturing Elaine. After much deliberation he decides that he will receive little satisfaction in causing Elaine any personal degradation or harm and permits her to go free, telling her, however, that all of her friends will gradually sicken and die in horrible agony. Only after every one near and dear to her has passed away will she be inflicted with the same horrible disease. He has received from one of his confederates a number of minute deadly insects from Central Africa, gaining admittance to Kennedy's quarters places a number of these insects in the telephone receiver. Almost immediately Jamieson is afflicted with a mysterious excruciatingly painful disease, and later Kennedy. The latter, however, just before losing consciousness, sends for a celebrated bacteriologist who, on analyzing the blood, is able to determine the nature of the disease and apply the proper antidote. Wu Fang makes one more attempt to accomplish his ends by sending one of his confederates to act as nurse, but the opportune appearance of Elaine, who recognises the girl, sets this at naught, and the picture closes with both men entirely recovered and ready to frustrate the next attempt of the master criminal.

E.

"HER FATHER'S PICTURE"

Two-Part Lubin Drama Released April 28. Produced by Paul Powell from the Scenario of Mahlon Curtis.

Grace, the ambitious woman . . Velma Whitman
Frost, her first husband . . . . . L. G. Shumway
Fraser, her second husband . . . . . George Routh
"Winnie Willis," her daughter . . Dolly Larkin

Bizarre inter-relationship that works out into a dramatic situation is the greatest hold this offering has on picture fame. With this much and the title the climax should now be guessable.

The woman marries for wealth and begets a daughter. Discovering her husband's comparative poverty she persuades him to grant a divorce and marries the other man who has prospered, and whom she formerly refused to prefer. Husband number one dies, leaving the daughter an orphan. The orphan runs away, and is picked up by a theatrical troupe. The screen is now set for the actual drama, the offering up to the present comprising a picture narrative of events.

Years, as one may suppose, elapse, and the daughter is a successful vaudevillian, with the second husband of her mother's as a pleasure-bent admirer. This puts the situation up to his wife as she put it to her former husband, and to ease circumstances she goes to the artiste to beg her cease. This is where the picture of the dead girl's father comes in in establishing relationships. Then the mother commits suicide.

There is a slight tendency at carelessness, yet as a whole, the play went over fairly well.

F.

"ENOCH ARDEN"

A Four-Part Adaptation of Tennyson's Poem of the Same Name. Produced by William Christy Cabanne for the Majestic Motion Picture Corporation and Released as a Mutual Masterpiece April 8.

Enoch Arden . . . . . Alfred Paget
Phillip Ray . . . . . Wallace Reid
Annie Lee . . . . . Lillian Gish

An exceedingly good picturisation of Tennyson's famous poem in which every detail is presented in an able and artistic manner, especially the childhood scenes where Enoch as a small boy showed his superiority in love affairs over the more retiring Phillip. The settings throughout were extremely realistic and true to the locale of the poem, the wedding of Enoch and Annie being an extremely good exposition of the life, customs and mannerisms of the English fisherfolk.

Lillian Gish made a very charming Annie Lee, and was most attractive considering the clothes she was forced to wear. She gave a very good characterisation of the simple trusting fishermaiden, and made an exceedingly likable portrayal of Tennyson's delightful character. Alfred Paget failed to inspire sympathy in the earlier scenes, but did a good bit of character acting as the man aged before his time. Wallace Reid, as the wealthy unsuccessful suitor, who finally wins Annie's love when she believes that her husband has been lost at sea, gave a creditable performance.

Tennyson's story is so well known that a synopsis is hardly necessary. Enoch Arden is a fisherman who, in order that he may make money enough to educate his children, goes away to sea. His ship is wrecked and he, the sole survivor, is cast away on a desert island. After a number of years his wife, believing him dead, marries another man and soon learns to love him. Enoch is at last rescued, and, returning to the village, sees the happy condition of his wife and family. He goes away without letting his presence be known, and it is only on his deathbed that he tells his secret. As an illustration of Tennyson's celebrated poem, it is a picture well worth seeing.

E.

From Italy's Shore (Lesmnie, May 19).—A continuous series of entrances and exits and more or less finely expressed emotion on the part of the cast which is led by Jane Novak and Roy Stewart, gives the measure of this two-reel drama. It takes the case of a married Italian emigrant couple who are separated on the day of their American arrival and are reunited at the last scene. The interim has the man, dazed by a blow on the head, wandering about and succeeding, incidentally, in restoring a kidnapped child. His wife has meanwhile been instructed in singing by an aged master, who recognises silvery tones, and on the night of her opening recital the husband comes back to have his memory restored by the sight and sound of his wife.

F.

The House of Bentley (Reliance, May 1).—The fact that this is a simple tale of parental objection combined with vocational prejudice has been utilised to produce it with but a subtitle or two. Lloyd Ingraham directed. It has to tell of the son's love for his father's stenographer, and the father's objections. Fiancee of the son's, who is in business with his father, also helps to while away the time until the father finds out which way the wind blows. Then the son leaves and consults his grandmother before taking any definite action. The grandmother recalls to the father, her son, his own marriage and hard struggle in life and advises him to allow his son to choose his wife as he chose his. Of course the father repents and all is well.

F.

One of the latest novelties on the Universal programme will be a one-reel Animated Cartoon, called "Around the World in Ten Minutes."

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"The Pretty Sister of Jose" . . . . . Marguerite Clark
"The Commanding Officer" . . . . . Star Cast
"May Blossom"—by David Belasco . . . Famous Players Cast
IN PREPARATION
"A Girl of Yesterday"—with Mary Pickford

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SELIG POLYSCOPE CO., LOS ANGELES, CAL.

REVIEWS OF FEATURE FILMS

"MA'S GIRLS"

Two-Part Selig "Western" Released March 29. Directed and Written by Tom Mix.

The Gambler ..... Tom Mix
Madge ..... Goldie Colwell
Rose ..... Louella Mazan
Ma ..... Eugenia Forde
The Assayer ..... Edward Brady

Commission a cowboy actor to write, direct and act his own film and it's a pretty sure bet that he won't go further afield than the very plains on which he has been brought up to act. The result also proves another of the human maxims in that a lead horse may be turned into a driving master when the reins are in his hand. The author does not particularly distinguish his plot as such things go, for it is a very plain case of disgruntled gambler who has reasons of his own for wanting to get even with two sisters. Tom Mix runs his horses fast and hard, and he has his cast take falls. But when there is a bit of difficult work to be he revels in the pleasure himself (see him being dragged through a stream at the end of a lariat and falling from his horse while riding up a steep hill). Now add to this outdoor equestrian circus the usual brilliancy of crystal clear photography and a commendable selection of the finest of hill settings and underbrush country and the result is well worth a half hour's immovable attention on the hardest of hard wood chairs.

When the film arrives at Tonopah, Nevada, the mining element which comprises all but the librarian and the ministerial population, will probably get as much enjoyment laughing at the prospecting ways as less versed audiences will in, not knowing, believing what they are shown. It is only introduced, however, to bring the gambler and the two daughters of the prospector in contact. The gentleman of chance is not welcome, and trying to force his attentions, is dragged through the stream by the two athletic and very self reliant girls. He plots his revenge aided by his Mexican cohorts, which are always a sort of anachronism, for at the time the old "West" existed no Mexicans were present. However, it is not fair to pick on one picture for a common weakness, and what is more it has very little to do with the result, since the "mob" is only to lend picturesqueness and numbers to the chase that ensues, the mother and sheriff and posse after the gambler and his "greaser" cohorts. That it all ends for the best may be assured, of course, and Mr. Sheriff even goes so far as to get engaged to one of the girls, quite sudden, and unexpected. F.

"A PILLAR OF FLAME"

Vitagraph Special in Two Parts Produced by Van Dyke Brooke. Written by Norbert Lush.

Madeline Danby ..... } Norma Talmadge
Vashti Vetsera ..... }
Charles Danby, her husband ..... E. A. Turner
J. Gerhardt, teacher-seducer ..... Harry Morey
Beatrice, her daughter ..... Adele De Garde

Norma Talmadge is great. At the same time she is typically the Norma Talmadge of other offerings, so that we may assume that Norma Talmadge is great in this offering as well as in others. In fact, she completely absorbs the entire attention and in so doing helps a somewhat doubtful play to unqualified success. That she may look absurdly childish we have known, but this offering gives her also, a chance to look something else, a woman who is not so pleasant, and in this she shows her real art, if perchance there were any doubt about it. And finally to prove that the thrills a public is allowed to hear about are not reserved for the "extra" people alone she rolls down a pair of steps, not to mention allowing her hair to catch fire. Looked at from any angle this is a Norma Talmadge picture, with due apologies to Van Dyke Brooke for here at any rate she is the visible and therefore easiest praised exponent of a smoothly and artistically working combination.

Norma plays the wife of the country merchant, who desires culture for her vocal cords, and who goes to the city, leaving her child behind. There she meets Gerhardt, who pretends to be enchanted with her voice and who offers her fame in exchange, of course. So she drifts to cabaret work, and manages to make her husband at home believe that she has been drowned. She arrives one day at her former home, a famous vaudevillian, and decides to visit the old house. She even forces her husband to introduce her to his new "wife" and also prepares to amuse his friends at a little request concert. Then their grown-up daughter appears and asks her about going to the city and allowing her voice to be cultivated by the deep-dyed deceiver Gerhardt. Presumably she would have helped the girl, but then the accident occurs and she dies. The ending is rather inconclusive.

Harry Morey is most impressive, always. He plays the part of the vile musician, Gerhardt, with force, pleasing appearance, and intelligence. E. A. Turner and Adele De Garde were acceptable in their parts. F.

"THE TERRIBLE ONE"

A Three-Part Drama of Guerilla Warfare in Mexico Featuring W. E. Parsons and Velma Whitman. Written and Produced by Paul Powell for the Lubin Company and Released April 21.

Poncho Gonzales, the Terrible One ..... W. E. Parsons
Captain Jose Pireda ..... George Routh
Felicia Dominguez ..... Velma Whitman
Pireda's Spy ..... L. C. Shumway

Though somewhat typical of its class, "The Terrible One" is a thoroughly enjoyable picture and portrays Mexican conditions in a most realistic manner. The story is of the type long made familiar by the countless pictures of this class that have gone before, but the picture has been produced in such an artistic and realistic manner that one forgets the story in admiration of the manner in which the action is unfolded. Furthermore it has been most acceptably acted throughout and directed in an exceedingly able manner. Paul Powell is a far better director than he is author. His guerilla warfare ensembles and battle scenes and his bombardment of the fort, with exploding shells and falling walls, was a masterpiece of photographic reproduction.

Gonsales and Captain Pireda, of the Mexican army, are both in love with the same girl, but Gonsales is the favored one. Pireda conspires to have him put out of the way and his visit to the junta of the revolutionists serves as a cause, although Gonsales refuses to join the revolution. He is arrested and Pireda, knowing that he cannot hold him, offers him an easy chance to escape and has him shot as a fugitive from justice. Gonsales feins death and Pireda thinking his enemy is out of the way successfully wins the girl and marries her. The story then jumps several years showing Pireda as dictator of Mexico. Gonsales in the meantime has become the invincible leader of the revolutionists and Pireda starts out to crush them. A good battle scene follows in which the Federals are forced to retreat to the fort which is bombarded by the revolutionists and finally captured. When all is lost Pireda commits suicide and the girl realizes for the first time that she has been duped. Gonsales spurns her and the picture closes with him in the midst of his successful army. Although the latter part of the picture was supposed to be several years later than the opening Pireda was the only character who showed the ravages of time, the others maintaining their pristine youthfulness. E.

"THE TIMID MR. TOOTLES"

Two-Part Vitagraph Comedy Produced by Sidney Drew and Released April 6.

Mr. Tootles ..... Sidney Drew
Marie ..... Mrs. Sidney Drew
Head Clerk ..... Courtland Van Deusen
The Boss ..... John T. Kelly
Stenographer ..... Betty Gray
Assistant Clerk ..... Donald Macbride

A "Sidney Drew" comedy is more or less of an event in classic comedy circles, for this veteran and reliable comedian stands not only for high-class conceptions, but he is genuinely funny as well, so that it all depends upon the postman, who delivered in this case the Frank Dazey script which made of the event an uproarious occasion. The laughter will be evenly divided between Mr. Drew and his cast. Never has he developed a better support nor one that will appeal more to the funny side of his audiences. Mr. Drew and Mrs. Drew (so billed for the first time) in which the erstwhile Jane Morrow takes the part of a slavey are, we repeat, funny. There is, however, a new star in the comedy heavens who has appeared with all the spontaneiety of a meteor and with equally sudden results, a young actor named Macbride concerning whom we would say that he is naturally funny, and it is impossible to be any funnier than that. The true comedian needs no make up and we have yet to observe young Macbride using one. He seems, from his brief and excellent work to be pointed for huge successes. That he may "out-Victor" Potel seems not impossible for it is that lanky comedian whom he most resembles. To date he has been seen only in minor parts.

The sudden esteem in which the timid Mr. Tootles finds himself when he rescued a lad from in front of an auto, is quite in contrast with his former treatment. To perpetuate this state of affairs he stimulates a romance with the lady of the auto, buying flowers and candy and a ring which he pretends is for the lady of his heart, but which he always gives, in lieu of someone else, to the slavey at home. Then one day the lady—the boss's wife—arrives and the modest typist is obliged to deny the identity. The boss, who enjoys a joke, orders his clerk to produce the woman of his romance in two hours or suffer dismissal. Tootles hurries home and persuades the slavey to allow herself to be gone over at the hairdressing shop, these pictures being taken in an actual ladies' beauty parlor as the expert work of the attendants would indicate. Women will find this part of the picture most interesting. His appearance with the startling and stylishly appareled lady settles the question of the romance and the boss raises his salary. F.

The Torrent (Gold Seal-Universal, May 11).—This two-part picture tells a good, strong story, and has a climax that verges on the spectacular. A new engineer placed in charge of the building of a dam arouses the jealousy of the foreman, who conspires with several of the men, with the result that a poor, weak mixture of concrete is placed in one part of the structure. The girl, with whom the engineer is in love, promises to marry him on the successful completion of the work, but the first time the water is impounded behind the completed dam the weak part gives way, and it is only by the most heroic work on the part of the engineer and the girl that the people in the valley below are warned of the disaster. Later, just as the engineer is about to be discharged in disgrace, the foreman, whose life was saved in the flood by the girl, confesses, and the usual happy ending follows. Sherman Bainbridge and Marie Walcamp had the feature parts, and handled them acceptably, Miss Walcamp displaying some excellent horsemanship under most adverse conditions. E.

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